

CONCISE GRAMMAR OF THE HINDI LANGUAGE

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I DEDICATE THIS BOOK
TO MY LOYAL WIFE
WITHOUT WHOSE HELP AND ENCOURAGEMENT
IT MIGHT NEVER HAVE BEEN COMPLETED
HER CONSTANT HELP
IN COPYING OUT THE HINDI PORTIONS
IN CHECKING, RE-READING, AND PREPARING THE MANUSCRIPT
HAS BEEN MOST VALUABLE

FOREWORD

Those who are acquainted with the Grammars available for the use of students who wish to learn Hindi will at once recognize the need for a concise Hindi Grammar, such as Mr Scholberg has written. The student of a foreign language needs a Grammar in which he may be able to find all the fundamental forms of the language systematically and concisely tabulated, and named as simply as possible; and he should also be able to refer readily to any question or subject that may arise.

The author of this volume has been peculiarly fitted to meet this need. He has gained an intimate knowledge of the needs of students of Hindi through many years of teaching Hindi to missionaries and others, through his own experience in the study of the language, through long experience in the supervision of tutors and teachers of Hindi to missionaries, and through his work as a member, and particularly as Secretary, of the Joint Examining Board. All this experience he has brought to the preparation of this volume. I have known Mr Scholberg for many years and have come to realize through association with him that he has an unusual grasp of Hindi, an excellent

pronunciation, exceptional in one not born in India, a good understanding of phonetics, a splendid knowledge of the idiom of the language, and a wide experience in teaching and preaching both in city and village districts where Hindi is the mother-tongue.

There probably never has been a time when the Hindi language aroused more interest than at this particular time. In all parts of India there are those who are wanting to learn Hindi. In some cases this desire is voluntary; in some, it is due to Government requirements. Because of this situation the importance and timeliness of the issue of Mr Scholberg's Grammar is a matter of great interest, and bespeaks for his book great usefulness.

Landour Cantonment, U. P.

R. W. CUMMINGS

May, 1940

PREFACE

Some years ago the author was urged to prepare a convenient Hindi Grammar—one that would give the essentials of the language without being cumbersome. Kellogg's *Grammar of the Hindi Language* was bulky and complicated, and, though it was, and still is, a standard work, the beginner often found it difficult to select those portions that were fundamental to his study. Furthermore, the last edition of this Grammar was published 47 years ago, and there has been growth in the Hindi language since then. Besides, the book is out of stock, and only an occasional copy is now available, and that at a greatly enhanced price.

Another author who has held the field for a number of years, is the Rev. Edwin Greaves. His first *Grammar of Modern Hindi* was published in 1896. A second edition, slightly altered and enlarged, came out in 1908. In 1919, after more than twenty years, Mr Greaves brought out an entirely new and greatly enlarged *Hindi Grammar*, and in 1933 the second edition of his latest work was published. I am sure we owe a debt to these two authors who have given so much of their knowledge and experience to the students of the

language.

It was just when the above-mentioned last edition came out that the first draft of the present manuscript was being prepared, the writer not knowing that a new edition was being published. It was, therefore, considered unwise to rush into print in the face of this new publication by such a popular author as the Rev. Mr Greaves. Now, however, that edition is nearly out of print, and I am told by the publishers that it is not being reprinted. Therefore, I venture to present to the public this *Concise Grammar of the Hindi Language*.

In preparing this book the author has had in mind, for the most part, the students and teachers in the Landour Language School, as well as a large number of students who are not able to avail themselves of the Language School, but have to struggle along as best they can with inexperienced and untrained pandits on the plains. There is, however, an ever-increasing number of Indian students whose mother-tongue is other than Hindi, who are desirous of learning this language. Since they have not learned it in childhood, and since the common language which they do know is English, it becomes necessary for them to acquire this knowledge through the medium of the English

language. I therefore humbly beg to present these pages for the consideration of this host of people who are and will be studying the Hindi language.

A little study of the problem will reveal the well-nigh hopeless task of trying to illustrate the sounds of the Hindi characters by the use of the sounds made in English. One is working along calmly giving this and that word or letter to illustrate a sound; one puts down that such and such a character is sounded as such and such a letter in English; and then one is confronted with the question, 'Which English'? It is not only the English of the Briton and the American, but it is the English of the Easterner, the Southerner and the Westerner so far as America is concerned. Then there is the English of the Scotch, the Irish, the Yorkshireman, the Londoner, the Australian, etc. etc., *ad. lib.* It is therefore next to impossible to find adequate comparisons.

However, I would urge beginners to study carefully the whole of §§ in the first chapter, which deals with the formation of the characteristic sounds of the Hindi letters. Unfortunately, most pandits and teachers of Hindi do not know that there is any difference between the Hindi and the English sounds. I have had even Indian

College graduates tell me that they were not aware of any difference between the two. I would urge students, in view of these facts, to strive to acquire the sounds *as Hindi speakers make them*, regardless of how the corresponding letters are sounded in English or any other language. To do this it is necessary to study most carefully the tongue and lip positions and movements. When this is done one will discover that the sounds produced are different from any sounds one has ever made before: they will be Hindi sounds.

The chief object of language study is to learn to *speak* the language. For this purpose it is necessary to train the ear and the tongue. The ear needs training because we usually hear only what we are accustomed to hear. The tongue needs training for it will usually go to those positions to which it is accustomed to go. It must learn to adopt new positions. This is the only way new sounds can be made. There is great need for very much training in these ways, for the sounds one must acquire, if one is to be understood, are Indian sounds, and they are new to the Westerner especially, and to some degree to the non-Hindi-speaking Indian also. It is our hope and confidence that this little book will help to meet this need.

This author has been a student and user of the Hindi language for over thirty years. He has conducted study classes for a number of years with special stress on the grammar of the language. He has been an examiner in Grammar for many years in the Joint Examining Board in the Hindi-Urdu speaking area. He has also had experience as a supervisor of the Hindi Department of the Landour Language School. He feels, therefore, that he has a right to speak on this subject. However, this is to be said, that there is very little in the book that is original, except the arrangement of the material. He has put down what is in current use among Hindi-speaking people so far as he has been able to gather it together. He is indebted to books and teachers from whom he has gathered the materials brought together in this small volume, and is also grateful to all who have helped with reading and correcting the manuscript.

If this volume serves to make the acquisition of the knowledge of Hindi somewhat easier, and the speaking of the language more correct than it is often heard to be, the author will feel abundantly repaid for all his efforts.

Khandwa, C. P.
July, 1940

H. C. SCHOLBERG

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I. THE ALPHABET (वर्णमाला)

§1. The Hindi language, in its written form, uses the Sanskrit characters, which are commonly called Nagari (नागरी) or Deonagari (देवनागरी).

§2. For the convenience of beginners the English (Roman) letters are given with each character, but it must be understood that in most instances the sounds in English only approximate to the Hindi sounds. Only a few are identical. Each letter represents one sound. This is a phonetic alphabet.

§3. The Hindi alphabet is composed of:—

(a) 13 vowels (स्वर), as follows:—

अ a, आ á, इ i, ई í, उ u, ऊ ú, ऋ ri, ए e, ऐ ai, ओ o, औ ou, अं am, अः ah.

(b) 33 consonants (व्यंजन) as follows:—

Gutturals (कवर्ग) क ka, ख kha, ग ga, घ gha, ङ ña.

Palatals (चवर्ग) च cha, छ chha, ज ja, झ jha, ञ ña.

Cerebrals (टवर्ग) ट ta, ठ tha, ड da, ढ dha, ण na.

Dentals (तवर्ग) त ta, थ tha, द da, ध dha, न na.

Labials (पवर्ग) प pa, फ pha, ब ba, भ bha, म ma.

Semi-vowels (अन्तस्थ) य ya, र ra, ल la, व va.

Sibilants } (ऊष्म) { श sha, ष sha, स sa.

Aspirate } (ऊष्म) { ह ha.

(c) 3 compounds as follows:—

क्ष ksha, ज्ञ gya, त्र tra. These are given as part of the alphabet because they differ markedly from the letters from which they are compounded. We also add ढ ṛa and ढ़ ṛha to the list because they are cerebrals quite distinct from ड and ढ. For further explanation of these two letters please see §5(d) below.

A dot is placed under certain letters to indicate a few sounds found in Urdu words, as क qa, ख kha, ग ga, ज za, फ fa. In some founts of type, modified forms are used for some letters, as:—अ for अ, झ for झ, ए for ए, श for श, ल for ल, and क्ष for क्ष.

§4. The vowel अ, 'a', is inherent in each consonant, except when a consonant is combined with some other vowel or when it forms a conjunct with another consonant. Vowels are written only when they are initial in a word, or form distinct syllables by themselves, as, अब, उस, इस, जाओ, बाई, etc. Signs are used to indicate the vowel sounds as follows:

आ=ā, ई=ī, ओ=ō, औ=ō, and अः=āḥ, written
after the consonants they vocalize.

इ=ī before the consonant it vocalizes.

ए=॑, ऐ=॑, अं=॑ *over* the consonants they vocalize.

उ=॒, ऊ=॒ and ऋ=॒, *under* the consonants they vocalize.

Though short इ is written *before* a consonant it is sounded *after* it. The vowels combine with each consonant in this way: taking for example the consonant क ka, it is combined, का ká, कि ki, की kí, कु ku, कू kú, कृ kri, के ke, कै kai, को ko, कौ kou, कं kam, and कः kaha. In this way each vowel may be combined with any and every consonant. One exception to the above is where उ and ऊ vocalize र. In these cases the vowel sign is placed at the *right side* of the letter instead of *below*, as रु and रू.

§5. Proper pronunciation is best acquired by listening to Indians as they speak and *imitating* them, in fact, *mimicking* them. The following suggestions, however, will be helpful as a guide in lip and tongue positions and in voice placement, for, as the names of the classes indicate, the pronunciation depends on the placement and action of the tongue and the position of lips and teeth.

(a) अ is pronounced as the *a* in *arise*, or *u* in *but*.

आ ,, ,, ,, ,, *a* in *father, are, far*.

इ ,, ,, ,, ,, *e* in *deny, elate* (1st), *eject* (1st).

ई	is pronounced as the	<i>ee</i> in <i>feet</i> , or <i>i</i> in <i>police</i> .
उ	„ „ „ „	<i>u</i> in <i>put</i> , or <i>oo</i> in <i>foot</i> .
ऊ	„ „ „ „	<i>oo</i> in <i>fool</i> , <i>tool</i> , or <i>u</i> in <i>rude</i> .
ऋ	„ „ „ „	<i>re</i> in <i>three</i> .
ए	„ „ „ „	<i>a</i> in <i>lady</i> , <i>made</i> .
ऐ	„ „ „ „	<i>i</i> in <i>ice</i> , <i>mice</i> .
ओ	„ „ „ „	<i>o</i> in <i>go</i> , <i>so</i> .
औ	„ „ „ „	<i>ou</i> in <i>our</i> , or <i>ow</i> in <i>cow</i> .

Note:—Care must be taken to avoid the ‘glide’ that is so evident in pronouncing the above English words. Each Hindi vowel has only one sound, which means that one must finish the sound on the same pitch and with the same sound that one begins it.

(b) ए, ऐ, ओ and औ are diphthongs. It has been suggested that ए is sounded as *ea* in *great* ‘as pronounced by a Yorkshireman’. The author has not found a better illustration than the *a* in *lady*, as sounded by most English people. Correct pronunciation must be acquired from a good teacher. ऐ is अ+इ weak. *Ai* in *aisle* is suggested, but that is too broad: it is more like *i* in *ice*. ओ is अ+उ and is very much like *o* in *go*. Another suggestion is *o* in *obey*, lengthened. औ is आ+उ

weak, and is well represented by *ou* in *our*, or *ow* in *cow*.

Note.—One must be careful not to draw these diphthongs out too long. This can be avoided if one remembers that the second vowel in the combination is weak as well as short.

(c) The Gutturals, क, ख, ग, घ and ङ, are sounded with the back part of the tongue raised as high as possible to the back palate. The sounds are very much like *c* and *g* in *cold* and *go* respectively. (The difference between smooth and aspirated consonants will be explained in §6, below.)

(d) The Palatals, च, छ, ज, झ and ञ, are pronounced with the body of the tongue raised to the palate, and sound much like *ch* in *chum*, *charm* or *chirp*, and *j* in *jump* or *just*.

(e) The Cerebrals, ट, ठ, ड, ढ and ण, are pronounced with the tip of the tongue placed against the roof of the mouth and jerked down sharply to a horizontal position as the sound is uttered. While this is being done the teeth are slightly open and the lips slightly drawn back, so that the teeth are exposed. There is no English equivalent to any of these sounds. The sound

of *rt* in *part* and *rd* in *hard* and *rn* in *turn*, may help to approach them. Pronounce काट like *cart*, हाड like *hard* and हाण like *harn* in the word *harness*.

(f) The Dentals, त, थ, द, ध and न, are pronounced with the tip of the tongue between the teeth and pulled back to its natural position as the sound is made. The teeth are slightly apart and lips pulled back to expose the teeth, but not quite so tense as in pronouncing Cerebrals. Here again it must be remembered that we have **no English equivalents**. However, the *t* in *the* and *there* will help in approaching त. The *th* in थ, however, must not be associated with the *th* in *the* or *there*; it is quite different. By following the above instructions before a mirror there should not be much difficulty in making the right sounds.

(g) The Labials, प, फ, ब, भ, and म, are very much like *p*, *b*, and *m* in English with the possible exception that the lips are not quite so tense in Hindi as in English.

Note:—It may be said roughly that in pronouncing Cerebrals the tongue must be *vertical* at the commencement of the effort; to pronounce Dentals it must be horizontal, while

to pronounce the English *t*, *d*, and *n* it is raised to an angle of about 45 degrees. This can be accomplished only by *much practice before a mirror*, and also by training the ear to catch the new sounds.

(h) य is इ+अ. This letter corresponds well with *y* in *young*.

(i) र corresponds with the *r* in *throw*, *through*, *three*. Strenuous effort must be made to avoid the *r* in *ring* or *here*. It has the rolling sound of the *Teutonic r*, but is softer and shorter. It is not so broad as the Scotch *r*, but resembles it very much.

(j) ल is Dental and is therefore pronounced with the tongue against the teeth [see (f) above]. Practise *salám*, *Lalitpur*, *Lálá laddú láo*, with the tip of the tongue between the teeth.

(k) व is उ+अ. This may be said to occupy an intermediate position between *w* and *v*. To make this sound it is necessary to keep the lips as relaxed as possible. Practise वह as if it were written उअह.

(l) श is like *sh* in *sheet*. It is generally classed as a Palatal. ष differs only slightly from श though it is classed as a Cerebral. This is the one letter that grammarians generally hold might be dropped

from the Hindi alphabet, as स really serves the purpose of both.

(m) स is practically the same as the English *s*, though it is slightly more dental.

(n) ह is the aspirate and does not differ from the English *h*.

(o) ङ and ढ are Cerebrals and must be pronounced as such [see (e) above]. These differ very widely from the English *r* in *here* and *ring*. In pronouncing the English *r* the tongue remains in, or very near, the roof of the mouth till the sound is produced, with a slight depression in the centre to allow the breath to pass through, while in pronouncing ङ or ढ the tip of the tongue is in the roof of the mouth at the beginning and is brought down with a jerk like the crack of a whip to a horizontal position. Practise on such common words as लड़का, लड़की, लड़ना and दौड़ना. Studiously avoid the English *r*.

(p) क, ख and ग are found in Urdu words and are deeply guttural. ज is like the English *z*, and फ like the English *f*.

Note:—If tongue, teeth, lips and cheeks are placed and shaped correctly, one can easily make the correct sounds. It is also very

necessary to train the ear to hear the new sounds. We usually hear what we are accustomed to hear. Much practice is absolutely necessary.

§6. It will be noted that the consonants may be classified vertically as well as horizontally. (See consonants in §3.) The first and third columns of the first five classes are *unaspirated*—smooth—and the second and fourth columns are *aspirated*—that is, they have an *h* inherent in them. They are sometimes called *explosives*. The fifth column letters are the *nasals*.

(a) The difference between the unaspirated and the aspirated is that in pronouncing the former the breath is held in check, while with the latter a slight breath of air escapes. To make sure whether one is pronouncing the one or the other, a safe plan is to hold a small piece of tissue paper, or a lighted candle, before the mouth. If the paper stirs, or the candle flickers, the letter produced is an aspirated consonant, and if they remain still the letter produced is unaspirated. This is very important and requires a lot of practice. (It is like *wile* and *while*, *wail* and *whale*, *tree* and *three* in English.)

(b) There are five Nasals, one for each class of

consonants:—ङ, ञ, ण, न and म. The first two are seldom used as letters except in conjunction with some other letter, as लिङ्ग 'gender'. They are usually designated by the anuswar (ं). The other three often appear as letters in words, though they too may appear in conjunct letters, and also may be represented by an anuswar.

(c) The anunasik (अनुनासिक) (ँ) denotes nasalization of the preceding vowel, as हाँ, 'yes', कहाँ, 'where', and जाऊँ, 'I may go'; and such simple nasalization as in पाँच, 'five', बाँस, 'bamboo', बाँटना, 'to distribute', ऊँघना, 'to nod', आँख, 'eye', etc. The varying degrees of nasalization must be learned from a pandit and by constant use. Nasalization is performed by 'talking through the nose', which really means to speak with the nasal passages closed while the sounds are made.

(d) The anuswar (अनुस्वार) (ं) may represent simple nasalization or it may represent one of the nasal letters in combination with the following letter. In either case the anuswar assumes the sound of the nasal of the class to which the following consonant belongs. Euphony makes it difficult, if not well nigh impossible, to produce any other sound.

(i) अंक, 'a mark', अंग, 'a part of the body', नंगा,

‘naked’, चंगा, ‘well’, पख, ‘wing’, सींग, ‘horn’, indicate that ङ of the Guttural class is intended.

(ii) If an anuswar is followed by च, छ, ज, झ, it assumes the Palatal ञ sound, as in ऊंचाई, ‘height’, पंच, ‘a committee of five’, and अंजन, ‘an ointment’.

(iii) When an anuswar is followed by ट, ठ, ड, ढ, the Nasal must be the Cerebral ण, as in अंडा, ‘egg’, कंठ, ‘throat’, खंड, ‘part’, and बंडी, ‘a waistcoat’.

(iv) When त, थ, द, ध, follow the anuswar, only the Dental Nasal न is admissible or possible, as in अंधा, ‘blind’, बंदर, ‘monkey’, कंधा, ‘shoulder’, औरंधा, ‘over-turned’.

(v) In the same manner, when the anuswar is followed by प, फ, ब, भ, the Labial Nasal म is used, as in लंबा, ‘long’, संबंध, ‘connexion’, संपत्ति, ‘riches’, खंभा, ‘pillars’.

(e) Anuswar and anunasik also precede the Semi-vowels य, र, ल, व, and seem to be for the most part varying degrees of simple nasalization. Before य in such words as संयम, ‘temperance’, and संयोग, ‘union’ or ‘conjunction’, it is simple nasalization.

Before र it is the same, as in दोंर, ‘a kind of snake’, दौरी, ‘a group of bullocks that tread out grain’, घोंर, ‘a kind of sugarcane’, भोंरा, ‘wasp’, सैरक्षा, ‘protection’.

Before ल it is also the same; as in बुल पटी, 'hindmost sail on a ship', सलक्षण, 'recognition', सलग्न, 'adherent', 'attached'.

Before व it partakes of the sound of the Labial Nasal म, as in संवत्, 'a Hindu era', संवाद, 'conversation', ढंवरी, 'act of treading out grain by oxen'. There are some words where the letter nasalized belongs to the Guttural class and has simple nasalization, as in कुंवारी, 'virgin', गँवार, 'a rustic', गाँव, 'village', आँव, 'an affection of the bowels'.

(f) Anuswars followed by the Sibilants श and स usually take the sound of the Nasal of the Dental class न, as in वंश, 'race', 'lineage', अंश, 'a part', आंश, 'bark of a tree', अंस, 'the shoulder', बंसी, 'flute', हिंसा, 'killing', 'violence', संसार, 'the world', कंस, name of an ancient king in Muttra, प्रशंसा, 'glory'. Note that where a long vowel before स is nasalized it seems to be simple nasalization, as in आँसू, 'tear', खाँसी, 'cough', बाँस, 'bamboo', घाँसी, 'a small gauze mantle', घूस, 'bribe'.

(g) Long vowels nasalized before the aspirate ह are also simple nasalizations, as in ठाँही, 'a place', यूँही, 'thus', 'just so', but in सिंह, 'lion', सिंहासन, 'throne', it usually takes the sound of the nasal of the Guttural class, and sounds like 'singh', 'singhásan'.

Note:—It may be remarked that some writers pay little or no attention to the distinction between anunasiks and anuswars. Some dictionaries even disregard the anunasik and use the anuswar exclusively. Readers and speakers, however, soon learn from experience the degree of nasalization to be used, and also learn by use whether a simple nasalization is required or a nasal letter.

§7. Visarg (विसर्ग) is a weak aspirate indicated thus, ः, with two dots after the letter. If intermediate in a word it displaces स or र, as in the Sanskrit words दुःख, निःसंदेह, अन्तःकरण. It is regarded as being of the value of half ह. However, it is usually disregarded by Hindi speakers and writers.

§8. All the letters are classified according to the organ by which they are pronounced. There is also a classification by the nature of the vocal efforts, into hard and soft Mutes. Hard letters are called Surds—that is, uttered with simple breath. They are said to be voiceless (अघोष), while the soft letters, which are also called Sonants, are uttered with intonated or resonant breath. See the table on page 15.

§9. Attention has already been called to the fact that when क and ष combine into क्ष (ksha) they change their form; so also ज and ञ into ज्ञ (jna). The latter is usually pronounced in Hindi as *gya*. Hence क्ष and ज्ञ are included in the alphabet. त्र (tra,—combination of त and र) is likewise included sometimes.

§10. It will be noted that र changes its form in a conjunction. It assumes two different forms. When र is pronounced before the consonant with which it is joined, it assumes the form of a small curve (°) and is written above the letter with which it is joined, as in सर्प *sarp*, 'a snake', वर्ग *warg*, 'a class', धर्म *dharm*, 'duty' or 'religion'. This sign is called *reph*, रेफ. When र is sounded after the letter with which it is joined it takes the form of a short stroke below the consonant, as in ग्रहण *grabana*, 'acceptance', प्रगट *pragat*, 'obvious', ब्राह्मण *Brahmana*, स्त्री *stri*, 'woman'. The letter ज्ञ also undergoes a slight alteration sometimes, as in ईश्वर *Ishwar*, 'God' (see weak conjuncts below). All other conjuncts are easily recognizable, as they are made up of the letters themselves, or some particular parts of the letters being combined.

§11. Conjuncts may be divided into three classes:

Organic classes (स्थानवर्ग)	Mutes (स्पर्श)				Semi-vocals		Vocals	
	Surd (hard) (अघोष)		Sonants (soft) (घोष)		Sonants		Surd Sonants (soft)	
Gutturals (कंठ्य) ..	क	ख	ग	घ	ङ		अ	आ
Palatals (तालव्य)	च	छ	ज	झ	ञ	य	इ	ई ए ऐ
Cerebrals (मूर्धन्य)	ट	ठ	ड	ढ	ण	र*	प	ऋ
Dentals (दंत्य) ..	त	थ	द	ध	न	ल	स	
Labials (ओष्ठ्य)	प	फ	ब	भ	म	व	उ	ऊ ओ औ
	Unaspirate (अल्पप्राण)		Aspirate (महाप्राण)		Nasals (अनुनासिक)		Sibilants (ऊष्म)	
					Liquids (अन्तस्थ)			

*र is really Palatal, but is classified as a Cerebral for convenience.

strong, weak and mixed. *Strong* are those made up of strong consonants only; the *weak*, those made with weak consonants; the *mixed*, those with a strong and a weak letter. Strong consonants are the Mutes of the first five classes of consonants (see the table on page 15) and the weak are all the other letters.

§12. The following conjuncts may be vocalized with 'a', the inherent अ, but no 'a' appears between the letters combined, otherwise there would be no conjunct letter. Vocalization is easier when the conjunct is in a word.

(a) Strong Conjuncts:—

कक kk, कख kkh, क्त kt, गग gg, गघ ggh.

चच chch, चछ chchh, जज jj, जझ jjh.

ट्ट tt, ट्ठ tth, ड्ड dg, डु or ड्ड dd.

त्क tk, त्त tt, त्थ tth, त्प tp, द्ग dg, द्द dd, द्ध ddh, द्भ dbh.

प्प pp, प्फ pph, ब्ज bj, ब्द bd, ब्ध bdh, ब्ब bb, ब्भ bbh, प्त pt.

(b) Weak Conjuncts:—

एण or एण् ṇṇ, ऐय or ऐय् ṇṇ.

न्न nn, न्म nm, न्य ny, न्व nw, न्श nsh, न्स ns, न्र nr.

म्न mn, म्म mm, म्य my, म्र mr, म्ल ml, म्ह mh.

य्य yy, एर् or एर् ṇṇ, र्म rm, र्य ry, र्व rw, र्श rsh, र्ष

रsh, र्ह rh, लm lm, ल्य ly, ल्ल ll, ल्ह lh, व्य vy, व्र vr, व or व्व vv.

श्n shn, श्म shm, श्य shy, श्र shr, श्ल shl, श्व shv, ष्ण or ण्ण shṇ, ष्म shm, ष्य shy, ष्व shv, स्n sn, स्म sm, स्य sy, स्र sr, स्व sw, स्स ss.

ह h hm, ह्य hy, ह्र hr, ह्ल hl, ह्व hv.

Where the nasals ड, ञ, ण, न, and म appear in a conjunct as first letters they may be represented by anuswars (º) over the preceding letter.

(c) Mixed Conjuncts:—

कm km, क्य ky, क्र kr, क्ल kl, क्व kv, क्ष ksh, क्ष्म kshṁ, क्ष्य kshy, ख्य khy, ख्व khv, गn gn, ग्म gm, ग्य gy, ग्र gr, ग्ल gl, ग्व gv, घn ghn, घ्य ghy, घ्र ghr, ङ्क ñk, ङ्ख ñkh, ङ्ग ñg, ङ्घ ñgh.

च्य chy, छ्र chhr, ज्म jm, ज्य jy, ज्र jr, ज्व jv, ञ्च nch, ञ्छ nchh, ञ्ज nj, ञ्झ njh.

ड्र dr, एट or ण्ट nt, एव or ण्व nv, ण्ठ nṭh, एड or ण्ड nd, एढ or ण्ढ ndh.

तn tn, त्म tm, त्य ty, त्र tr, त्व tv, त्स ts, थ्य thy, थ्व thv, द्न् dn, द्य dy, द्र dr, द्व dv, ध्य dhy, ध्र dhr, ध्व dhv, न्त nt, न्त्य nty, न्त्र ntr, न्थ nth, न्द nd, न्द्र ndr, न्ध ndh, न्ध्य ndhy.

न्प np, न्म nm, प्न pn, प्म pm, प्य py, प्र pr, प्ल pl, प्स ps, व्य by, ब्र br, भ्य bhy, भ्र bhr, म्म mn, म्प mp, म्फ mph, म्ब mb, म्भ mbh, म्म mm, म्य my, म्र mr, म्ल ml, म्ह mh.

कं rk, खं rkh, गं rg, घं rgh, चं rch, छं rchh, जं rj, तं rt, थं rth, दं rd, धं rdh, पं rp, बं rb, भं rbh, ल्क lk, ल्द ld, ल्प lp, ल्ब lb.

श्च or श्च shch, श्क shk, श्छ shch, श्ठ shth, श्प shp, श्फ shph, स्क sk, स्त st, स्थ sth, स्त्य sty, स्त्र str, स्प sp, स्फ sph.

Many of the conjuncts are used in foreign words. For this reason new combinations are made as occasion demands. Most of them are pronounceable only in words. The above lists show how nearly every consonant may be combined with almost every other letter in the alphabet.

§13. Every consonant with its accompanying vowel, and sometimes a vowel by itself, is a syllable (मात्रा) in Hindi. A consonant does not end a syllable except the final one in a word, and even then the inherent अ is usually in evidence, but, as in a word like एक 'one' which really contains two syllables, the inherent अ in क is sounded so lightly that it is scarcely perceptible.

§14. When a consonant is not followed by a vowel it is called 'closed' हल्. This is indicated by a sign below the letter, thus हल्, and the word then ends with a consonant sound. This is called

हलन्त *halant*. This sign is, however, seldom used in ordinary prose writing.

§15. In poetry there is great strictness in observing each consonant with its accompanying vowel as a syllable, but in prose and ordinary speech there are certain combinations sanctioned by usage. Furthermore, the use of हल् is much less observed in Hindi than in Sanskrit. सकरा, 'narrow' is really three syllables, but in ordinary speech the अ in क is sounded so lightly that it becomes *sak-rá*, दूसरा, 'second', becomes *dús-rá*, चमड़ा, 'leather' becomes *cham-rá*, दरवाजा, 'door' becomes *dar-wá-ṛá*, चमकना, 'to shine' becomes *cha-mak-ná*.

§16. Great care must be exercised in pronouncing double or compound letters—each letter being articulated, whether similar or different from the letter with which it is compounded. कुल्हाड़ी, 'axe' is pronounced *kul-há-ṛi*, इकट्ठा, 'together' is pronounced *i-kaṭ-ṭhá*, कुत्ता, 'dog' is pronounced *kut-tá*, पत्थर, 'stone' is pronounced *pat-thar*, पत्ते, 'leaves' becomes *pat-te*. This does not do justice to the subject, for these similar letters are run together much more than the dash indicates, and yet each is quite distinct. The correct pronunciation can be learned by listening carefully to spoken Hindi.

§17. The question of accent in Hindi has been much discussed. The author is not prepared to say it does not exist, but he is more and more convinced that what there is is largely of foreign origin. Rising and falling inflections are much less marked than in foreign languages. In Hindi quantity is rather to be observed than accent. Vowels are either *long* or *short*. अ, इ, उ, ऋ, and sometimes ए, are short (ह्रस्व); आ, ई, ऊ, ऐ, औ, are long (दीर्घ). The short vowels require half as much time as the long ones. This is especially true in poetry; if the short be given one beat, the long must be given two. आना, 'to come', लाना, 'to bring', जाओ, 'go', जाता, 'going', each have two long vowels which should be given the same time and spoken as nearly as possible on the same level—the more monotone is used the better. मैं काम करता हूँ, 'I am working', may be timed as follows: — — ० ० ० — — and वह पानी पीता है, 'He is drinking water' should be timed, ० ० — — — —. This is where many foreigners fail to talk Hindi. They will not observe the long vowels—especially long final vowels. Some insist that there is a slight glide in sentences such as the above. Here again it is well to follow the lead of people whose mother-tongue is Hindi.

§18. There is, however, a slight accent on letters followed by a conjunct, as पक्का, 'ripe', 'complete'; भक्ति, 'devotion', मुक्ति, 'salvation', 'liberation'; अन्य, 'other'; पुस्तक, 'book'; अरण्य, 'desert'; कृष्ण, 'Krishna', etc.

§19. The inherent अ at the end of a word is usually silent even though it is not marked हल्, but there are certain exceptions to this rule.

(a) When a word is a monosyllable, as न 'not', छः 'six', व 'and'.

(b) In compounds with ग, न, र, ल, व, or words ending in a conjunct letter, as यत्न *yatna*, 'effort', पुत्र *putra*, 'son', स्वप्न *swapna*, 'dream', जन्म *janma*, 'birth', ह्रस्व *brasva*, 'short', अन्न *anna*, 'food', पवित्र *pavitra*, 'holy', योग्य *yogya*, 'worthy', निर्माल्य *nirmālya*, 'cast-off flowers after worship', शास्त्र *shāstra*, 'scripture', मित्र *mitra*, 'friend', अस्त्र *astra*, 'weapon', चन्द्र *chandra*, 'moon', शुक्ल *shukla*, 'white', सूर्य *sūrya*, 'sun', सर्व *sarva*, 'all'.

Note:—Here the author must be pardoned for giving a warning. Some people sometimes pick up wrong pronunciations and carry them through life. The spelling also, in Roman letters, is often incorrect. Son is not *putar*; dream is not *swapan*; birth is not *janam*; holy

is not *pavitar*; friend is not *mitar*, etc. These are not considered correct where Standard Hindi is used.

II. SANDHI (सन्धि)

§20. Sandhi means 'union'. It is used to denote the blending of vowels or consonants in compound words, whereby they are made euphonious. Its laws apply especially to words of Sanskrit origin.

There are three classes of Sandhi. First, the union of vowels; second, the union of consonants; third, the union of visarg (see §7) with other letters. The अ inherent in consonants is always reckoned as sounded in Sandhi.

SANDHI OF VOWELS

§21. The first class is subdivided into four sections:—(a) similar vowels, (b) *gun* (गुण), (c) *vriddhi* (वृद्धि), and (d) dissimilar vowels.

(a) When अ or आ is followed by अ or आ, the result is आ. Similarly, when इ or ई is followed by इ or ई, the result is ई, and when उ or ऊ is followed by उ or ऊ, the result is ऊ. Examples of these are the following:—

अ + अ = आ, as परम + अर्थ = परमार्थ

अ + आ = आ, as परम + आत्मा = परमात्मा

आ + अ = आ, as विद्या + अभ्यास = विद्याभ्यास

आ + आ = आ, as विद्या + आलय = विद्यालय

इ + इ = ई, as मुनि + इन्द्र = मुनीन्द्र

इ + ई = ई, as क्षिति + ईश = क्षितीश

ई + इ = ई, as मही + इन्द्र = महीन्द्र

ई + ई = ई, as मही + ईश = महीश

उ + उ = ऊ, as गुरु + उपदेश = गुरुपदेश

उ + ऊ = ऊ, as लघु + ऊर्मि = लघूर्मि

ऊ + उ = ऊ, as वधू + उत्सव = वधूत्सव

ऊ + ऊ = ऊ, as भू + ऊर्द्ध्व = भूर्द्ध्व

(b) *Gun* means 'quality'. Hence in this union a vowel of more or higher quality is formed, as when अ and आ unite with इ or ई to form ए; अ and आ unite with उ or ऊ to form ओ, and अ and आ unite with ऋ to form अर्. In these instances ए, ओ and अर् are said to be the *gun* (गुण) of इ ई, उ ऊ and ऋ respectively. Illustrations of these are as follows:—

अ + इ = ए, as भारत + इन्द्र = भारतेन्द्र

अ + ई = ए, as परम + ईश्वर = परमेश्वर

आ + इ = ए, as महा + इन्द्र = महेन्द्र

आ + ई = ए, as रमा + ईश = रमेश

अ + उ = ओ, as भारत + उदय = भारतोदय

अ + ऊ = ओ, as समुद्र + ऊर्मि = समुद्रोर्मि

आ + उ = ओ, as गंगा + उदक = गंगोदक

आ + ऊ = ओ, as गंगा + ऊर्मि = गंगोर्मि

अ + ऋ = अर्, as शीत + ऋतु = शीतर्तु

आ + ऋ = अर्, as महा + ऋषि = महर्षि

(c) *Vriddhi* means 'enlarged' or 'raised'. A mechanical addition is easily visible in the extra *mātra* मात्रा (˘) added in each case. A similar enhancement is made in the sound also. अ and आ united with ए and ऐ form ऐ; with ओ and औ form औ, and with अर form अर्. Examples of these are as follows:—

अ + ए = ऐ, as एक + एक = एकैक

अ + ऐ = ऐ, as मत + ऐक्य = मतैक्य

आ + ए = ऐ, as मा + एवम् = मैवम्

आ + ऐ = ऐ, as महा + ऐश्वर्य = महैश्वर्य

अ + ओ = औ, as उष्ण + ओदन = उष्णौदन

अ + औ = औ, as वन + औषधि = वनौषधि

आ + ओ = औ, as महा + ओज = महौज

आ + औ = औ, as महा + औषधि = महौषधि

(d) The union of dissimilar vowels deals with:

(1) If इ or ई is followed by any other vowel it changes to य् as follows:—

इ + उ = यु, as अभि + उदय = अभ्युदय

इ + ए = ये, as प्रति + एक = प्रत्येक

इ + अ = य, as रीति + अनुसार = रीत्यनुसार

ई + अ = य, as देवी + अर्पण = देव्यर्पण

(2) If उ or ऊ is followed by any other vowel it changes to व्, as follows:—

उ + आ = वा, as सु + आगत = स्वागत

ऊ + आ = वा, as वधू + आगमन = वध्वागमन

(3) If ऋ is followed by any other vowel it changes to र् as in:—

मातृ + आनन्द = मात् + ऋ + आनन्द = मात् + र् + आनन्द
= मात्रानन्द

(4) If ए is followed by any other vowel it changes to अय् as in:—

ने + अन = न् + ए + अन = न् + अय् + अन = नयन

(5) If ऐ is followed by any other vowel it changes to आय् as in:—

विनै + एक = विन् + ऐ + एक = विन् + आय् + एक =
विनायक

(6) If ओ is followed by any other vowel it changes to अय् as in:—

पो + अन = प् + ओ + अन = प् + अय् + अन = पवन

(7) If औ is followed by any other vowel it changes to आव् as in:—

नौ + इक = न् + औ + इक = न् + आव् + इक = नाविक

§22. Vowels that are sounded by the use of the same organ are said to be similar, and those sounded with some other organ are dissimilar. Thus अ and आ are similar; इ, ई, ए and ऐ are similar;

and उ, ऊ, ओ, and औ are similar. Vowels of each organ except Gutturals have their cognate semi-vowels (see table on page 15.) The cognate semi-vowel of इ, ई, ए and ऐ is य; of उ, ऊ, ओ and औ is व; and of ऋ is र. Vowels are simple and diphthongal (see §5 *b*).

§23. Hence the following rules of Sandhi:—

(a) Any simple vowel, long or short, followed by a similar simple vowel long or short, coalesces with it into its own long vowel (see §21 *a*).

(b) अ and आ, followed by a dissimilar vowel, long or short, join with it into the *gun* of that vowel (see §21*b*).

(c) अ and आ, followed by a *gun* or *vriddhi* vowel, blend with it into the corresponding *vriddhi* (see §21 *c*).

(d) The simple vowels इ, ई, उ, ऊ and ऋ, followed by any dissimilar vowel, are changed into their own cognate semi-vowels (see §21 *d*, 1-3).

(e) The *gun* diphthongs, ए and ओ, and the *vriddhi* diphthongs, ऐ and औ, followed by any vowel are changed respectively to अय् and अव् and आय् and आव् (see §21 *d*, 4-7).

SANDHI OF CONSONANTS

§24. (a) When a word ending in स् unites with a word beginning with one of the letters of the five classes of consonants, the स् changes to श or ष before the first two letters of each class, and to र before the third, fourth and fifth letters of each class as follows:—

(1) Gutturals, दुस् + काल = दुष्काल; निस् + कपट = निष्कपट; दुस् + गम = दुर्गम; निस् + गुण = निर्गुण; दुस् + घट = दुर्घट ।

(2) Palatals, दुस् + चरित्र = दुश्चरित्र; निस् + चंद्र = निश्चंद्र; दुस् + छल = दुश्छल; दुस् + जन = दुर्जन ।

(3) Cerebrals, दुस् + टार = दुष्टार; रामस् + टीकते = रामष्ठीकते ।

(4) Dentals, निस् + तेज = निस्तेज; दुस् + दर्शन = दुर्दर्शन; दुस् + धर = दुर्धर; दुस् + नाम = दुर्नाम ।

Note:—Before त and थ the स् does not change.

(5) Labials, दुस् + पच = दुष्पच; निस् + पक्ष = निष्पक्ष; निस् + फल = निष्फल; दुस् + बल = दुर्बल; दुस् + भाग्य = दुर्भाग्य; दुस् + मात्र = दुर्मात्र; निस् + मल = निर्मल ।

(b) स् before semi-vowels changes to र् as below:—

(1) य; — दुस् + यश = दुर्यश ।

(2) र; — निस् + रोचक = निर्रोचक = नीरोचक (see §25 j).

(3) ल; — दुस् + लभ = दुर्लभ; निस् + लज = निर्लज्ज ।

(4) व; — दुस् + वाक्य = दुर्वाक्य; आशिस् + वाद = आशीर्वाद ।

(c) स् before श becomes half श as follows:—

दुस् + शील = दुश्शील ।

(d) स् before स becomes half स as below—

दुस् + सम = दुस्सम; दुस् + सह = दुस्सह; निस् + सहाय = निस्सहाय ।

(e) When a Dental unites with a Palatal it becomes a corresponding Palatal:—

उत् + चारण = उच्चारण; सत् + जन = सज्जन ।

A Dental before a Cerebral becomes that Cerebral letter:—

तत् + टीका = तट्टीका ।

(f) त् and श united form च्छ, as:—

तत् + शिव = तच्छिव; सत् + शास्त्र = सच्छास्त्र ।

(g) त् and ल unite to form ल्ल, as:—

उत् + लास = उल्लास ।

(h) When a short vowel is followed by छ, a च is added between the two letters, as:—

परि + छेद = परिच्छेद ।

(i) When the first or second letter of any of the five classes of letters is followed by a vowel or a semi-vowel or the third letter of that class, then in place of this first or second letter the third letter is used, as:—

दिक् + अम्बर = दिगम्बर; दिक् + गज = दिग्गज;

दिक् + अन्त = दिगन्त; कृत् + अन्त = कृदन्त;

दिक् + विजय = दिग्विजय; अच् + अन्त = अजन्त;

षट् + आनन = षडानन; सुप् + अन्त = सुबन्त ।

(j) When the first letter of any class is followed by ह, that letter is changed to the third of its class and ह becomes the fourth letter of the class, as:—

उत् + हार = उद्धार; वाक् + हि = वाग्धि ।

(k) When the first, second or fourth letter of any class is followed by a Nasal, this first, second or fourth letter is changed to the Nasal and the original Nasal remains, as:—

उत् + नति = उन्नति ।

(l) When an anuswar is followed by a vowel the anuswar becomes म, as:—

सं + आचार = समाचार ।

(m) When an anuswar is followed by any Mute (see §8, table) the anuswar changes into the Nasal of that class, as:—

हृदयं + गम = हृदयङ्गम; सं + चय = सञ्चय; सं + तोष = सन्तोष; सं + बन्ध = सम्बन्ध ।

(Often the sign of the anuswar remains intact in the union, but its sound becomes the Nasal of the class of the following letter.)

(n) When ऋ, र or ष is followed by न and if there be a vowel, a Guttural, a Labial, an anuswar, or य, व, ह between, then न changes to ण, as:—

राम + अयन = रामायण ; प्र + मान = प्रमाण ; तृष् + ना = तृष्णा ।

(o) If स् is preceded by any vowel except अ or आ it changes to ष as:—

अभि + सेक = अभिषेक ; वि + सम = विषम ।

VISARG (:) SANDHI

§25. A visarg (:) must be preceded by a vowel. Either a vowel or a consonant may follow it. In Sandhi attention must be paid to both what precedes and what follows.

(a) If the vowel अ both precedes and follows a visarg then the preceding one changes to ओ and the other disappears, and its place is sometimes indicated by a sign (s) called *avagraha*, as:—

तेजः + असि = तेजोअसि or तेजोऽसि ; त्रिशः + अध्यायः = त्रिशोअध्यायः or त्रिशोऽध्यायः ।

(b) When a visarg is preceded by अ and followed by any other vowel, the visarg simply disappears, as:—

अतः + एव = अतएव ।

(According to §21 c this would seem to combine

further into अतैव, but this is not permissible after a visarg has been removed.)

(c) If a visarg is preceded by अ and followed by any Mute (see §8, table), except the first and second letters of each class, or by a semi-vowel or ह, then अ: changes to ओ, as:—

मनः + ज = मनोज; वयः + वृद्ध = वयोवृद्ध;

मनः + हर = मनोहर; रजः + गुण = रजोगुण।

(d) If a visarg is preceded by any vowel except अ or आ and followed by any vowel or by the third, fourth or fifth letter of any class of consonants, or by a semi-vowel, or by ह, the visarg is replaced by र, as:—निः + आश = निराश; दुः + गुण = दुर्गुण।

(e) When a visarg is followed by क, ख, प or फ it is not changed, as:—रजः + कण = रजःकण।

(f) When a visarg is followed by च, छ, or श it becomes श्, as:—कः + चित = कश्चित्; दुः + शासन = दुश्शासन।

or the visarg remains, as:—दुः + शील = दुःशील, though this might also be दुश्शील।

(g) When a visarg is followed by ट, ठ or ष it becomes ष, as:—दुः + ट = दुष्ट।

(h) When a visarg is followed by त, थ or स it becomes स्, as:—मनः + ताप = मनस्ताप।

(i) If a visarg is preceded by इ or उ and

followed by क, ख, प or फ, it changes to ष, as:—

निः + कलंक = निष्कलंक; निः + फल = निष्फल; दुः + कर्म = दुष्कर्म।

(j) If a visarg is preceded by any short vowel and followed by र it disappears and the short vowel becomes long, as:—निः + रस = नीरस; निः + रोग = नीरोग।

(k) When र् is followed by क it changes to visarg, as:—दुर् + ख = दुःख; अन्तर् + करण = अन्तःकरण।

Note:—Hindi grammar has to do with external rather than internal Sandhi. However, in order to illustrate rules, the author has been forced to use such examples as are not really needed in Hindi grammar. This applies especially to §21 (d) 4, 5 and 6, and §25 (g), and the word दुःख in §25 (k).

III. NOUNS (नाम or संज्ञा)

Their Gender

§26. By far the larger proportion of words in the Hindi language come from Sanskrit. Other words are of Arabic and Persian origin, and in later years some English and other European words have crept in. The Sanskrit words are divided by Indian writers into **Tatsama** and **Tadbhava** words. **Tatsama** (तत्सम) means 'the same as that'. This denotes purely Sanskrit words that have come into Hindi with practically no change, as गृह 'house', वत्स 'a calf', वर्ष 'a year', अग्नि 'fire'. **Tadbhava** (तद्भव) means 'of the nature of that', and denotes corrupted Sanskrit words that have come into the language in some modified form, as घर 'house', आग 'fire'.

§27. Hindi nouns are affected by gender, number and case. There are only two genders, Masculine (पुल्लिङ्ग) and Feminine (स्त्रीलिङ्ग). The Neuter (नपुंसकलिङ्ग) of the Sanskrit does not appear.

§28. Although it may seem that the gender of Hindi nouns is arbitrary, there are certain rules that are helpful in determining their gender. It will be observed that, in a general way, the signification

or the termination of nouns is the determining factor.

(a) The following nouns are Masculine (पुल्लिंग):—

(1) All nouns denoting males.

(2) Tadbhava nouns ending in आ, as :—डेरा 'tent', घड़ा 'an earthen jar', धुआँ 'smoke'.

Note:—Diminutives in इया are feminine.

(3) Most nouns ending in उ, ऊ, ओ, औ or व, as :—मधु 'honey', कलेऊ 'luncheon', चढ़ाव 'ascent', लौ 'flame', दौ 'a flame', भाव 'emotion', गाँव 'a village'.

Note:—The following are exceptions:—आयु 'age', वस्तु 'a thing', मृत्यु 'death', गू 'excrement', जूँ 'a louse', बालू 'sand', दारू 'ardent spirits', लू 'the hot wind', नींव 'a foundation', वायु 'air', 'wind'.

(4) Nouns formed with the suffixes पन, पना, पा, त्व, य, आव and आन, as :—बचपन 'childhood', बुढ़ापा 'old age', ईश्वरत्व 'Godhead', राज्य 'kingdom', ऊँचाव 'height' (colloquial), लगाव 'connexion', लम्बान 'length'.

(5) Names of mountains and seas, as :—पहाड़ 'mountain', हिमालय 'Himalaya', गिरि 'mountain', आबू 'Abu', विन्ध्य 'Vindhya', समुद्र 'sea'.

• (6) Names of days of the week, the months and the years, as:—मंगल 'Tuesday', बुध 'Wednesday', चैत्र or चैत 'the twelfth Hindi month', संवत, वर्ष, बरस, साल, 'a year'.

• (7) Names of planets (except पृथ्वी 'the earth'), as:—सूर्य 'sun', चन्द्र 'moon', शुक्र 'Venus', केतु 'comet'.

• (8) Names of trees (except जामुन, इमली and खिल्ली) as:—नीम 'the neem', पीपल 'the peepul', बलूत 'a thorny oak'.

• (9) Most words denoting affections of the mind, as:—क्रोध 'anger', प्रेम 'love', मोह 'fascination', 'charm', लोभ 'avarice'.

• (10) All names denoting agency or relationship, as:—दाता 'giver', गुणकारी 'doer', उपदेशक 'preacher', 'instructor', हारक 'remover', 'one who defeats', गवैया 'singer', धरणीधर 'supporter of the earth', भंजक 'destroyer', and numerous words with similar endings.

(11) Letters of the alphabet except इ, ई and ऋ.

(b) The following nouns are feminine (स्त्रीलिंग):—

(1) All nouns denoting females.

(2) Most nouns in ई final, as:—रोटी 'bread', बिनती 'supplication', गाली 'abuse', चिकनाई 'greasiness', दोहाई 'a call', 'appeal'. (Common exceptions are घी, पानी, जी, दही, मोती, माली, हाथी.)

• (3) All names of rivers, as:—गंगा 'Ganges', जमुना

‘Jumna’, etc. (Exceptions are सोन, सिंधु and ब्रह्मपुत्र.)

(4) Names of lunar days, as:—द्विज ‘the second’, अष्टमी ‘the eighth’, अमावस ‘the day of new moon’.

(5) Sanskrit nouns in आ final, as:—इच्छा ‘desire’, सभा ‘a gathering’, लता ‘a vine’, विद्या ‘learning’, प्रार्थना ‘prayer’, आत्मा ‘spirit’.

(6) Abstract nouns ending in ता, as:—नम्रता ‘humility’, प्रभुता ‘Lordship’, मित्रता ‘friendship’.

(7) All nouns ending in हट, वट, and वत, as:—बुलाहट ‘a calling’, बनावट ‘a fabrication’, बगावत ‘rebellion’.

(8) Many nouns ending in इ, as:—मति ‘the mind’, संगति ‘fellowship’, बुद्धि ‘wisdom’, etc.

(c) The following list of nouns, taken from a Hindi school grammar, is given as there are no rules governing their genders. Indeed, the gender of a noun should be learned when the noun is learned. The general tendency is that nouns in आ are masculine and those in ई are feminine.

(1) Names of metals. All masculine
except चांदी

सोना	‘gold’	ताँबा	‘copper’	लोहा	‘iron’
सीसा	‘lead’	कांसा	‘bell metal’	पारा	‘mercury’
पीतल	‘brass’	टीन	‘tin’	चांदी	‘silver’.

(2) Names of jewels. All masculine
except चुन्नी

हीरा	'diamond'	मोती	'pearl'
माणिक	'ruby'	मूंगा	'coral'
पन्ना	'emerald'	चुन्नी	'a small ruby'.

(3) Names of foods. All feminine
except भात and रायता

भात	'cooked rice'	तरकारी	'vegetables'.
जलेबी	'a sweet'	पूरी	'a thin cake fried in ghee'
रोटी	'bread'	दाल	'pulse'
कचौरी	'a cake of wheat and pulse flour'	रायता	'a pickle'

The following are different kinds of sweet-meats:—हलुआ मालपुआ, लड्डू, पेड़ा—all masculine.

(4) Names of grains. All masculine
except मूंग, मसूर, and जई

जौ	'barley'	गेहूँ	'wheat'
चावल	'rice'	बाजरा	'kind of maize'
चना	'gram'	उड़द	'kind of pulse'
तिल	'an oil seed'	मक्का	'corn', 'maize'
मटर	'peas'	जुआर	'kind of maize'
मूंग, अरहर, मसूर	'different kinds of pulse'		
कोदों	'a small grain'	जई	'oats'.

(5) Names of clothing

Masculine

कोट, अंगरखा	'a coat'
जूता	'shoes'
कुर्त्ता	'shirt'
साया	'petticoat'
साफ़ा	'turban'
अचकन	'a long coat'
मोज़ा	'stockings'
रूमाल	'handkerchief'
लहँगा	'skirt'
डुपट्टा	'turban'
पायजामा	'thin trousers'

Feminine

टोपी	'hat'
कमीज़	'shirt'
धोती	'dhoti'
चादर	'shawl'
चद्दर	'a sheet'
पगड़ी	'a turban'
साड़ी	'a woman's garment'.

(6) Names of parts of the body

सिर	'head'	नाक	'nose'
कान	'ear'	आँख	'eye'
हाथ	'hand'	जीभ	'tongue'
गला	'throat'	ठोड़ी	'chin'
बाल	'hair'	गर्दन	'neck'
मुँह	'mouth'	पलक	'eyelid'
होठ	'lip'	छाती	'chest'
पैर	'foot'	खाल	'skin'
दाँत	'tooth'	अँगुली	'finger or toe'
चमड़ा	'skin'	डाढ़ी	'beard'
नाखून	'nails'	जाँघ	'thigh'.

Masculine

पेट 'abdomen'

पीठ 'back'

Feminine

कलाई 'wrist'

भौं 'eyebrow'

(7) Names of diseases

रोग 'disease'

ज्वर 'fever'

फोड़ा 'boil'

आंत्रिक ज्वर 'typhoid'

क्षयरोग 'consumption'

दर्द 'ache or pain'

हैजा 'cholera'

दस्त 'diarrhoea'

आमातिसार 'dysentery'

खाज 'itch'

फुंसी 'boil'

खुजली 'itch'.

दाद 'ring worm'

चेचक 'measles'

पीड़ा 'pain'

(8) Names of vessels

लोटा 'brass vessel for
water'

गिलास 'glass', 'spoon'

तवा 'iron bread-baking
pan'

कलश 'water pot', 'bucket'

तसला 'large iron or brass
pan'

थाली 'brass plate'

कढ़ाई 'frying pan'

बटलोई 'brass utensil

for dressing food'

Note:—In learning these nouns, and others, it is a good plan to pronounce them over and over with an adjective, अच्छा or बुरा for

masculine nouns and *अच्छी* or *बुरी* for feminine nouns. This will help to fix the gender of the noun one is learning.

§29. The formation of feminine nouns.

(a) Some words go in pairs with no reference to formation, as:—

<i>Masculine</i>		<i>Feminine</i>	
पुरुष	'man'	स्त्री	'woman'
मर्द	'man'	औरत	'woman'
वर	'bridegroom'	वधू	'bride'
राजा	'King'	रानी	'Queen'
नर	'male'	नारी, मादा	'female'
भाई	'brother'	बहिन	'sister'
बैल	'bullock'	गाय	'cow'
पिता, बाप	'father'	मा, माता	'mother'
पति	'husband'	पत्नी	'wife'
पुत्र	'son'	कन्या	'daughter'

(b) Words ending in the inherent *अ* change to in forming the feminine, as:—

दास	'servant'	दासी	'maid servant'
देव	'a god'	देवी	'a goddess'
पुत्र	'a son'	पुत्री	'a daughter'
मगर	'an alligator'	मगरी	(fem.) 'alligator'
बन्दर	'a monkey'	बन्दरी	(fem.) 'monkey'

(c) Masculine nouns ending in आ change to ई in forming the feminine, as:—

लड़का 'boy'	लड़की 'girl'
घोड़ा 'horse'	घोड़ी 'mare'
बेटा 'son'	बेटी 'daughter'
काका 'paternal uncle'	काकी 'paternal aunt'
बकरा 'goat'	बकरी (fem.) 'goat'
नाना 'maternal grand-father'	नानी 'maternal grand-mother'
मामा 'maternal uncle'	मामी 'maternal aunt'
दादा 'paternal grand-father'	दादी 'paternal grand-mother'
गधा 'donkey'	गधी (fem.) 'donkey'
मुर्गा 'cock'	मुर्गी 'hen'
चकवा 'Brahmini duck'	चकवी (fem.) 'Brahmini duck'
बछेड़ा 'colt'	बछेड़ी 'foal'
भतीजा 'brother's son'	भतीजी 'brother's daughter'
चाचा 'paternal uncle'	चाची 'paternal aunt'
क्वाँरा 'bachelor'	क्वाँरी 'spinster'
बुढ़्ढा 'old man'	बुढ़्ढी 'old woman'
साला 'wife's brother'	साली 'wife's sister'
भेड़ा 'ram'	भेड़ी 'ewe'.

(d) Some nouns in **आ** change to **इया** in forming the feminine, as:—

कुत्ता	‘dog’	कुतिया or कुत्ती	‘bitch’
चूहा	‘mouse or rat’	चुहिया	(fem.) ‘mouse or rat’
बेटा	‘son’	बिटिया	‘small daughter’
बुढ़ा	‘old man’	बुढ़िया	‘old woman’
बछवा	‘calf’	बछिया	(fem.) ‘calf’.

(e) Some masculine nouns of occupation or relationship in **आ**, **आ** or **ई** form the feminine by changing the ending to **इन**, as:—

कसेरा	‘brazier’	कसेरिन	(fem.) ‘brazier’
जुलाहा	‘weaver’	जुलाहिन	(fem.) ‘weaver’
कहार	‘water car- rier’	कहारिन	(fem.) ‘water car- rier’
नाई	‘barber’	नाइन	‘barber’s wife’
दुलहा	‘bridegroom’	दुलहिन	‘bride’
चमार	‘worker in leather’	चमारिन	‘Chamar’s wife’
धोबी	‘washerman’	धोबिन	‘washerwoman’
तेली	‘oil seller’	तेलिन	‘oil seller’s wife’
लोहार	‘blacksmith’	लोहारिन	‘blacksmith’s wife’.

(f) Masculine nouns of class or rank form the feminine by adding आइन, as:—

पण्डित	'teacher'	पण्डिताइन	'lady teacher'
पाण्डे	'male of Pande family'	पण्डाइन	'lady of Pande family'
दुबे	'male of Dube family'	दुबाइन	'lady of Dube family'
लाला	'merchant'	ललाइन	'merchant's wife'
बाबू	'clerk'	बबूआइन	'clerk's wife'
ओम्हा	'magician'	ओम्हाइन	'magician's wife'
	'a good tribe'	सुकुलाइन	(fem. of) 'a good tribe'.

(g) Some nouns, without any apparent rule, add नी or आनी to form the feminine, as:—

ऊँट	'camel'	ऊँटनी	(fem.) 'camel'
बाघ	'tiger'	बाघनी	'tigress'
मोर	'peacock'	मोरनी	'peahen'
हाथी	'elephant'	हथिनी	(fem.) 'elephant'
सिंह	'lion'	सिंहनी	'lioness'
जाट	'a tribe of Rajputs'	जाटनी	woman of that tribe
टहलुआ	'servant'	टहलनी	'maid servant'
देवर	'husband's younger brother'	देवरानी	that brother's wife
जेठ	'husband's elder brother'	जेठानी	that brother's wife

चौधरी	'headman'	चौधरानी	'headman's wife'
खत्री	'man of mili- tary tribe'	खत्रानी	wife of that man
सेठ	'merchant or banker'	सेठानी	his wife
मेहतर	'sweeper'	मेहतरानी	'sweeper's wife'.
क्षत्रिय	'man of warrior caste'	क्षत्राणी	his wife

(b) By adding आ to certain Sanskrit nouns the feminine is formed, as:—

सुत	'a son'	सुता	'a daughter'
बालक	'child'	बालिका	(fem.) 'child'
प्रिय	'lover'	प्रिया	'sweetheart'
शूद्र	'man of servile caste'	शूद्रा	woman of that caste
शिव	'Shiv'	शिवा	'wife of Shiv'
वैश्य	'man of mer- chant caste'	वैश्या	woman of that caste
पण्डित	'a learned man'	पण्डिता	'learned woman'
अज	'a goat'	अजा	(fem.) 'goat'.

(i) As a reverse the above rules, certain masculine nouns have endings added to the feminine forms, as:—

Feminine

भैंस (fem.) 'buffalo'

रांड़ 'a widow'

बहिन 'a sister'

ननद 'a husband's sister'

Masculine

भैंसा 'a buffalo'

रंडुआ 'a widower'

बहिनोई 'a sister's husband'

ननदोई her husband.

IV. DECLENSIONS OF NOUNS

§30. The declension (कारक रचना) of Hindī nouns has to do with their modification in respect to *number* (वचन) and *case* (कारक) only.

There are two numbers, *singular* (एक वचन) and *plural* (बहु वचन). The dual (द्विवचन) of the Sanskrit is not used.

§31. Grammarians speak of *eight cases* (कारक), but for convenience, we shall make use of *nine*. Indian grammarians make the Nominative and Agentive in ने one case, namely कर्त्ता, 'the doer', while foreigners usually speak of these as two, viz. Nominative and Agentive, because they are so different both in form and usage. On the other hand Indians usually separate the case in से into Instrumental (करण) and Ablative (अपादान), which is logical enough, but not quite so necessary as dividing the *subject* into two cases, for these two are identical in form and differ only in usage. In this volume we shall combine the two plans, thus making *nine cases*. The other cases are Accusative (कर्म), Dative (संप्रदान), Genitive (संबंध), Locative (अधिकरण) and Vocative (संबोधन).

§32. To illustrate case endings, note the declension

of the proper noun, Rama (राम), which does not change its form in the singular number. This gives the forms and meanings of the case endings.

<i>Case</i> (कारक)	<i>Declension</i> (विभक्ति)	<i>Meaning</i>
Nominative (कर्त्ता)	राम	Rama
Agentive (कर्त्ता)	राम ने	Rama
Accusative (कर्म)	राम को or राम	Rama
Instrumental (करण)	राम से	with or by Rama
Dative (संप्रदान)	{ राम को राम के लिए	to Rama for Rama
Ablative (अपादान)	राम से	from or with Rama
Genitive (संबंध)	राम का, की, के	of Rama or Rama's
Locative (अधिकरण)	राम में, पर	in or on Rama
Vocative (संबोधन)	हे राम	O Rama !

These simple endings are used in all declensions of both masculine and feminine nouns, both singular and plural. There are a few changes in the form of nouns, especially in the plural. These are very simple, and are illustrated by the following examples.

§33. The *First Declension* will include all masculine nouns. There are two varieties. The *First Variety* includes all Tadbhava nouns ending in आ or आँ and the *Second Variety* includes all other masculine nouns. (The term 'oblique', used below, refers to the forms to which case endings are joined.)

(a) The *First Variety* changes the आ or आँ to ए and ऐ respectively in the oblique singular and the nominative plural, and to ओँ in the oblique plural, before the case endings. It is declined as follows:—

घोड़ा, 'a horse',—a noun ending in आ.

Case	Singular		Plural	
Nom.	घोड़ा	'a horse'	घोड़े	'horses'
Ag.	घोड़े ने	'a horse'	घोड़ों ने	'horses'
Acc.	घोड़े को,	'a horse'	घोड़ों को,	'horses'
	घोड़ा		घोड़े	
Inst.	घोड़े से	'with or by a horse'	घोड़ों से	'with or by horses'
Dat.	घोड़े को	'to a horse'	घोड़ों को	'to horses'
	घोड़े के	'for a horse'	घोड़ों के लिए	'for horses'
	लिए			
Abl.	घोड़े से	'with or from a horse'	घोड़ों से	'with or from horses'

Gen.	घोड़े का, 'of a horse	घोड़ों का, 'of horses
	घोड़े की, or	घोड़ों की or
	घोड़े के a horse's'	घोड़ों के horses''
Loc.	घोड़े में 'in or on a	घोड़ों में 'in or on
	घोड़े पर horse'	घोड़ों पर horses'
Voc.	हे घोड़े 'O horse!'	हे घोड़ो 'O horses!'

(b) The *Second Variety* of masculine nouns, ending in the inherent अ, are declined as follows:—

बैल, 'an ox',—a noun ending in a consonant, i.e. अ.

Case	Singular	Plural
Nom.	बैल 'an ox'	बैल 'oxen'
Ag.	बैल ने 'an ox'	बैलों ने 'oxen'
Acc.	बैल को, बैल 'an ox'	बैलों को, बैल 'oxen'
Inst.	बैल से 'with or by an ox'	बैलों से 'with or by oxen'
Dat.	बैल को 'to an ox'	बैलों को 'to oxen'
	बैल के लिए 'for an ox'	बैलों के लिए 'for oxen'
Abl.	बैल से 'with or from an ox'	बैलों से 'with or from oxen'
Gen.	बैल का, की, के 'of an ox or an ox's'	बैलों का, की, के 'of oxen, or oxen's'
Loc.	बैल में, पर 'in or on an ox'	बैलों में, पर 'in or on oxen'
Voc.	हे बैल 'O ox!'	हे बैलो 'O oxen!'

Note:—The definite article ‘the’ may also be used in the meanings of the above and the following words. ‘A’ and ‘the’ are usually not expressed in Hindi. Their use in translation depends on the context.

(c) Tatsama (pure Sanskrit) nouns ending in आ are declined as राजा. These and all other masculine nouns also belong to the *Second Variety* of the first declension.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	राजा ‘king’	राजा ‘kings’
Ag.	राजा ने ‘king’	राजाओं ने ‘kings’
Acc.	राजा को, राजा ‘king’	राजाओं को, राजा kings’
Inst.	राजा से ‘with or by a king’	राजाओं से ‘with or by kings’
Dat.	राजा को, ‘to or for के लिए a king’	राजाओं को, ‘to or for के लिए kings’
Abl.	राजा से ‘with or from a king’	राजाओं से ‘with or from kings’
Gen.	राजा का, की, के ‘of a king or a king’s’	राजाओं का, की, के ‘of kings, or kings’
Loc.	राजा में, पर ‘in or on a king’	राजाओं में, पर ‘in or on kings’
Voc.	हे राजा ‘O king!’	हे राजाओ ‘O kings!’

(d) So also are declined the masculine nouns ending in any other vowel.

(1) ऋषि 'sage',—noun ending in इ.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	ऋषि 'a sage'	ऋषि 'sages'
Ag.	ऋषि ने 'a sage'	ऋषियों ने 'sages'
Acc.	ऋषि को, ऋषि 'a sage'	ऋषियों को, ऋषि 'sages'
Inst.	ऋषि से 'with or by a sage'	ऋषियों से 'with or by sages'

Note:—The other cases of this and the following nouns follow the rule of the above examples.

(2) माली 'a gardener',—noun ending in ई.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	माली 'a gardener'	माली 'gardeners'
Ag.	माली ने 'a gardener'	मालियों ने 'gardeners'
Acc.	माली को, माली 'a gar- dener'	मालियों को, माली 'gar- deners'
Inst.	माली से 'with or by a gardener'	मालियों से 'with or by gardeners'

(3) साधु 'a saint',—noun ending in उ

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	साधु a 'saint'	साधु 'saints'

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Ag.	साधु ने 'a saint'	साधुओं ने 'saints'
Acc.	साधु को, साधु 'a saint'	साधुओं को, साधु 'saints'
Inst.	साधु से 'with or by a saint'	साधुओं से 'with or by saints'

(4) डाकू 'a robber,—noun ending in ऊ.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	डाकू 'a robber'	डाकू 'robbers'
Ag.	डाकू ने 'a robber'	डाकूओं ने 'robbers'
Acc.	डाकू को, डाकू 'a robber'	डाकूओं को, डाकू 'robbers'
Inst.	डाकू से 'with or by a robber'	डाकूओं से 'with or by robbers'

(5) चौबे 'a Chaube',—noun ending in ए.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	चौबे 'a Chaube'	चौबे 'Chaubes'
Ag.	चौबे ने 'a Chaube'	चौबों ने 'Chaubes'
Acc.	चौबे को, 'a Chaube'	चौबों को, 'Chaubes'
	चौबे	चौबे
Inst.	चौबे से 'with or by a Chaube'	चौबों से 'with or by Chaubes'

(6) ऊधो a man's name,—noun ending in ओ. The plural is of course honorific.

<i>Case</i>		<i>Singular</i>		<i>Plural</i>
Nom.	ऊधो	‘Udho’	ऊधो	‘Udho’
Ag.	ऊधो ने	‘Udho’	ऊधों ने	‘Udho’
Acc.	ऊधो को, ऊधो	‘Udho’	ऊधों को, ऊधो	‘Udho’
Inst.	ऊधो से	‘with or by Udho’	ऊधों से	‘with or by Udho’

(7) जौ ‘barley’,—noun ending in औ.

<i>Case</i>		<i>Singular</i>	<i>Note:—</i>
Nom.	जौ	‘barley’	This noun, and the following,
Ag.	जौ ने	‘barley’	being collective,
Acc.	जौ को, जौ	‘barley’	the plural form is
Inst.	जौ से	‘with or by barley’	rarely, if ever, used.

(8) कोदों ‘a small grain used in making intoxicating liquor’,—noun ending in औं.

<i>Case</i>		<i>Singular</i>
Nom.	कोदों	‘kodon’
Ag.	कोदों ने	‘kodon’
Acc.	कोदों को, कोदों	‘kodon’
Inst.	कोदों से	‘with or by kodon’

§34. The *Second Declension* will include all feminine nouns. The *First Variety* includes all feminines

ending in इ, ई, उ, and ऊ. The *Second Variety* comprises all other feminine nouns.

(a) Feminine nouns of the *First Variety* are declined as follows:—

(1) जाति 'class' or 'caste',—noun ending in इ.

Case	Singular		Plural	
Nom.	जाति	'a caste'	जातियां	'castes'
Ag.	जाति ने	'a caste'	जातियों ने	'castes'
Acc.	जाति को, जाति	'a caste'	जातियों को, 'जातियां	'castes'
Inst.	जाति से	'with or by a caste'	जातियों से	'with or by castes'

(2) पोथी 'a book',—noun ending in ई.

Case	Singular		Plural	
Nom.	पोथी	'a book'	पोथियां	'books'
Ag.	पोथी ने	'a book'	पोथियों ने	'books'
Acc.	पोथी को, पोथी	'a book'	पोथियों को, पोथी	'books'
Inst.	पोथी से	'with or by a book'	पोथियों से	'with or by books'

(3) वस्तु 'a thing',—noun ending in उ.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	वस्तु 'a thing'	वस्तुएँ 'things'
Ag.	वस्तु ने 'a thing'	वस्तुओं ने 'things'
Acc.	वस्तु को, वस्तु 'a thing'	वस्तुओं को, वस्तुएँ 'things'
Inst.	वस्तु से 'with or by a thing'	वस्तुओं से 'with or by things'

(4) वधू 'a daughter-in-law',—noun ending in ऊ.

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	वधू 'a daughter- in-law'	वधूआँ 'daughters-in- law'
Ag.	वधू ने 'a daughter- in-law'	वधूओं ने 'daughters-in- law'
Acc.	वधू को, or वधू 'a daughter-in-law'	वधूओं को, or वधूआँ 'daughters-in-law'
Inst.	वधू से 'with or by a daughter-in-law'	वधूओं से 'with or by daughters-in-law'

Note:—Only four cases are given to save space as the cases follow in regular order as shown under masculine nouns in §33(a), (b), (c). Please also note, as already stated above, that 'the' may be substituted for 'a', and if the context warrants it the articles may be omitted altogether.

(b) The nouns of the *Second Variety* are declined as follows:—

(1) माता 'a mother',—noun ending in आ.

Case	Singular	Plural
Nom.	माता 'a mother'	माताएँ 'mothers'
Ag.	माता ने 'a mother'	माताओं ने 'mothers'
Acc.	माता को, 'a mother'	माताओं को, 'mothers'
	माता	माताएँ
Inst.	माता से 'with or by a mother'	माताओं से 'with or by mothers'

(2) बहिन 'a sister',—noun ending in a consonant, i.e. अ.

Case	Singular	Plural
Nom.	बहिन 'a sister'	बहिनें 'sisters'
Ag.	बहिन ने 'a sister'	बहिनों ने 'sisters'
Acc.	बहिन को, बहिन 'a sister'	बहिनों को, बहिनें 'sisters'
Inst.	बहिन से 'with or by a sister'	बहिनों से 'with or by sisters'

(3) रात 'a night',—noun ending in a consonant, i.e. अ.

Case	Singular	Plural
Nom.	रात 'a night'	रातें 'nights'
Ag.	रात ने 'a night'	रातों ने 'nights'
Acc.	रात को, रात 'a night'	रातों को 'nights'
Inst.	रात से 'with or by a night'	रातों से 'with or by nights.'

§35. A word must be added here to explain briefly the difference between the Nominative and the Agentive cases, and also the three forms in the Genitive case.

(a) The Nominative is the same as the nominative case—the subject—in an English sentence:—
राम आता है, 'Ram is coming'; राजा घर को चला गया, 'The king went to his house'.

(b) The Agentive is the form of the subject used with the *Perfect tenses of transitive verbs*. (This must be learned so thoroughly that it cannot be forgotten—perfect tenses of transitive verbs.)
राम ने लड़के को मारा, 'Ram struck the boy'; लड़के ने खाना खाया, 'The boy ate the food'; उस ने छाप खोली, 'He opened the seal'. For further discussion see §41 below.

(c) The three forms of the Genitive का, की, के, depend on the gender and number of the noun which follows:—यह राम का घोड़ा है, 'This is Ram's horse'. घोड़ा is masculine singular, hence का is used. यह राम की बहिन है, 'This is Ram's sister'. बहिन is feminine hence की is used. ये राम के घोड़े हैं, 'These are Ram's horses'. घोड़े is masculine plural, hence के is used. *Note*:—Further explanations of these cases will be given in Chapters V and XV.

§36. In some instances where the Nominative singular and plural are the same, it may be well to add the word लोग 'people', to indicate the plural, as:—राजा लोग 'kings', बन्दर लोग 'monkeys'. लोग is also added to indicate a class, as:—धोबी लोग काम कर रहे हैं, 'Washermen are working'. Sometimes the word गण or गन 'a host' or 'group' is added to indicate a class, as:—पाठक गण 'teachers'. In both these instances these double words may be declined as one word—the first one retaining its nominative form throughout, while the second takes the regular case endings and makes the necessary changes, as:—राजा लोगों ने, राजा लोगों को, etc. and पाठक गण ने, पाठक गण को, etc.

§37. It will be noted that Tadbhava nouns in आ change to ए in the inflected (oblique) singular before the case endings, and also in the nominative plural. It will also be clear that, with all nouns, the plural inflection sign before the case endings is ओं. Tatsama nouns in आ as राजा and माता retain the आ throughout the inflection. In the singular they add only the case ending, while in the plural they insert ओं before the case ending.

§38. The same rule holds for all other nouns except those ending in ई and ऊ. In these nouns the

rule holds for the singular, but in the plural the ई becomes short इ, and before the case ending the ओं changes to यों. Even in nouns with short इ the ओं becomes यों before the case ending. The ऊ, long, becomes उ, short, and before the case ending the plural sign ओं changes to वों, as in माली, मालियों ने, मालियों को, etc., and डाकू, डाकुवों ने, डाकुवों को, etc. These changes are explained in the chapter on Sandhi, सन्धि. Hindi grammarians are indifferent about using the वों, preferring to leave it at ओं, though strictly, according to the laws of Sandhi, it should be डाकुवों को instead of डाकुओं को. The latter has, however, become standard usage. That is why we have declined this word as we have in §33 (d) (4) above.

V. ANALYSIS OF CASES

§39. Gender and number follow very largely the same rules as in English, so it is not necessary to say much here.

(a) The plural of respect is sometimes used for the singular, as:—पिता ययाति युद्ध से अप्रसन्न हो गये थे, 'Father Yayati had become displeased with war'.

(b) Some idiomatic expressions use the plural where the English would use the singular, as:—वह भूखों मरता है, 'He is dying of hunger'; प्यासों, 'of thirst'; जाड़ों, 'of cold'; these are all used in the same way with मरना 'to die'.

§40. (a) The Nominative case is used as the subject of verbs in all tenses except the *perfect tenses of transitive verbs*, as:—वे सब आपस में कहने लगे, 'They all began to say among themselves'; एक वर्ष बीत गया, 'One year went by'; तुम आज जाओगे, 'You will go today'.

(b) It is also used as a complement after many intransitive verbs, as:—वह अच्छा मनुष्य है, 'He is a good man'; मैं अच्छा गडरिया हूँ, 'I am the Good Shepherd'.

§41. The Agentive case, formed by adding ने, is used with all *transitive verbs in the perfect tenses*,

except the eight verbs mentioned in §124 below. Illustrations are as follows:—यात्रियों ने ठाकुरजी का दर्शन किया, 'The pilgrims had a view of Thakurji'; उन्होंने ने कथा सुनाई, 'They told the story'; राम ने लक्ष्मण को बुलाया, 'Ram called Lakshman'. For a fuller discussion, see §123 and §192. ने is never used in the *Ramayana*.

§42. There are two forms of the Accusative case. One is the same as the nominative, and the other takes the case ending को. Sometimes they may be used interchangeably, but not always. It is therefore important to learn when to use the one and when to use the other. This can best be learned by extensive reading and by conversing freely with the people in the language. Only the most general rules can be given here.

(a) The Accusative in को is used to express a specific or rational object or collective plurality, as:—वह घोड़े को लाया, 'He brought the horse'; राम सीता को साथ लेकर चला गया, 'Ram taking Sita with him went away'; सरदार ने दूत को भेजा, 'The chief sent the messenger'; राजा ने ज्योतिषियों को बुलाया, 'The King called the astrologers'; चोर ने लड़का मारा, 'The thief killed a boy'; चोर ने लड़के को मारा, 'The thief beat the boy'; चोर ने लड़के को पत्थर मारे, 'The thief

threw stones at the boy'.

(b) To express an irrational being or an inanimate or indefinite object or the plural distributively, the nominative form of the Accusative is generally used, as:—उस ने रोटी खाई, 'He ate bread'; वह घोड़ा लाता है, 'He is bringing a horse'; मोहन ने यह बात कही, 'Mohan said this thing'; किसान ने बीज बोये, 'The farmer sowed seed'; कंस ने बालक मार डाले, 'Kans killed the children'; तुम चिह्न और अद्भुत काम देखोगे, 'You will see signs and wonders'.

(c) If a verb takes two objects, the indirect always takes को, as:—उस ने ब्राह्मण को दान दिया, 'He gave a gift to a Brahmin'; मैंने उस को पानी पिलाया, 'I gave him water to drink'.

(d) With nouns expressing definite time, the Accusative denotes *time at which* a thing is done, as:—दिन को आओ, 'Come during the day'; आधी रात कोई आया, 'Someone came at midnight'; दस तारीख को जलसा होगा, 'The meeting will be on the tenth'. The को may be expressed or understood.

(e) Verbs of motion take the Accusative of *place to which* the motion tends, as:—हम घर गये, 'We went home'; वे शहर को चले गये, 'They went away to the city'; वह कचहरी को नहीं आया, 'He did not come to the Court'. Here again the को may be either expressed or understood.

§43. (a) The Dative, formed by adding को, is used to denote the *indirect object* of a transitive verb, as:—उस ने लड़के को पानी पिलाया, ‘He gave the boy a drink of water’; जो मेरे पास है वह तुम्हें देता हूँ, ‘What I have I give you’.

(b) To express a *certainty*, as *necessity* or *obligation* with होना, पड़ना or चाहिये, the English subject is put in the Dative case, as:—उस को वहाँ जाना होगा, ‘He will have to go there’; हमें ईश्वर की आज्ञा माननी चाहिये, ‘We ought to keep God’s commandment’; आप को पानी चाहिये, ‘You need water’; हम को जाना पड़ता है, ‘We are obliged to go’.

(c) *Possession* is also expressed by the Dative case, as:—बच्चे को भूख लगी है, ‘The child is hungry’.

(d) A very common idiom for *meeting* and *obtaining* is the Dative with मिलना, as:—हमको दूध मिला, ‘We got milk’; मुझे कुछ भी नहीं मिला, ‘I did not get anything at all’; मुझे कोई भी नहीं मिला, ‘I did not meet anybody’.

(e) Such words as उचित, योग्य, ‘fitting, proper’, भला ‘good’, कठिन ‘difficult’, and their opposites, when used with the Dative, express *advantage*, or its opposite, as:—ऐसा काम करना हम को उचित है, ‘It is proper for us to do such work’; कांटों पर लात मारना तेरे लिए कठिन है, ‘It is hard for you to kick against thorns’.

(f) What is called the Dative of Final Cause expresses the *motive*, *purpose* or *object* of an action, as:—पुरी की चौकसी को कौन रहेगा?, 'Who will remain for the watch of the city?' के लिये or के लिए or के वास्ते are often used, in this sense, in the place of को. In fact, के लिए is given as a Dative case ending. The Infinitive is used with को or के लिए to express motive, etc., as:—वह देखने को आया, or वह देखने के लिए आया, 'He came to see'. Very often the inflected infinitive without the case ending serves the same purpose, as:—वह पढ़ने आती है, 'She comes to read'.

(g) With a number of words the Dative of Reference expresses the *object* of an action, as: मुझको चोट लगी, 'I am hurt'; गोली हिरण को लगी, 'The bullet hit the deer'; तुम्हे क्या सुनाई दिया?, 'What did you hear?'; सब को प्यारा, 'Dear to all'; धिक्कार तुम्हे, 'Fie on you'. *Note*:—मुझे and तुम्हे are other forms for मुझ को and तुझ को respectively.

§44. (a) The Instrumental case with से denotes the *means* or *instrument* by which an act is done, as:—अध्यापक ने लड़के को छड़ी से मारा, 'The teacher beat the boy with a cane'; राज ने ईंट से घर बनाया, 'The mason built the house of bricks'; झील स्वच्छ पानी से भरी है, 'The lake is filled with clear water'.

(b) The Instrumental case also expresses the

agent by whom an act is done, as:—सेनापति ने सिपाहियों से बैरी का सत्यानाश किया, 'The general completely destroyed the enemy by means of the soldiers'; वह काम मुझ से नहीं बनता, 'I cannot do that work' (lit. 'That work is not done by me').

§45. The Ablative case in से has many uses which generally convey the idea of *separation*.

(a) It denotes the *place from which* a motion proceeds, as:—शहर से आया, '(He) came from the city'; उस ने दूर से उसे पुकारा, 'He called him from afar'.

(b) It denotes *time from which*, as:—कल से पानी गिरता है, 'It has been raining since yesterday'; वह आरम्भ से यही कहता रहा, 'He continued saying just this from the beginning'.

(c) It expresses separation in *space* and in *idea* or *thought*, when used after adjectives, verbs or other words, as:—वह भीड़ से अलग हुआ, 'He became separated from the crowd'; वह लालच से बच गया, 'He was saved from avarice'. In this way it is also used with verbs which denote *asking*, *refusing*, *forbidding*, *desiring*, etc., as:—पिता से पूछो, 'Ask your father'; हम से क्या चाहते हो?, 'What do you want of us?'; उस को आने से बर्जो, 'Forbid him to come'.

(d) The Ablative also expresses the *source*, *origin*

or *cause*, as:—इस से लाभ क्या है?, 'What profit (is there) from this?'; अशुद्ध हवा से रोग फैलते हैं, 'Diseases spread from impure air'; सोते से मीठा पानी निकला, 'Sweet water came from the spring'; बुरे मनुष्य के आने से डरता हूँ, 'I fear the coming of a bad man'.

(e) The Ablative is also used in *comparison*, as follows:—(with adjectives) उस से छोटा, 'Smaller than he'; (with verbs) देने से देना धन्य है, 'It is more blessed to give than to receive'; (with adverbs) उस से पीछे, 'After that'; (with nouns) पहाड़ से ऊँचा, 'Higher than a mountain'.

(f) The Ablative is used to denote the cause of *fear*, or *dislike*, as:—वह शेर से डरता है, 'He is afraid of the tiger'; इस बात से मैं घबराता हूँ, 'I am troubled about this thing'; वह हम से अप्रसन्न है, 'He is displeased with us'.

(g) The Ablative sometimes denotes the *manner* of an action, as:—वह प्रेम से बोला, 'He spoke with love'; वह इस रीति से काम करती है, 'She works in this way'. The words प्रकार, भाँति, विधि, are also used to express manner.

(h) The Ablative is used for such English prepositions as 'with', 'by', and sometimes 'in', 'to', and 'for', as the following illustrations show:—मुझ से झगड़ा मत करो, 'Don't quarrel with me'; हाथ से हाथ, 'Hand to hand'; वे एक दूसरे से लिपट रहे, 'They

remained clinging to each other'; देखने से मालूम होगा, 'By seeing it will become known' (lit. 'from seeing it will be evident').

(i) Certain verbs take the person or thing *referred to* in the Ablative as:—(कहना 'to say') उस से कहो, 'Tell him'; (बोलना 'to speak') वह मुझ से बोला, 'He spoke to me'; (प्रार्थना करना 'to pray') ईश्वर से प्रार्थना करना चाहिये, 'One ought to pray to God'. Other words of petition or request take से, as:—उस से बिनती करो, 'Request him'; उस से हाथ जोड़ो, 'Request him with folded hands'.

Note:—कहना may take को also, but the meaning is changed:—उस ने उस को आने को कहा, 'He told (ordered) him to come', or उस ने उस को बुरा मनुष्य कहा, 'He called him a bad man'. It must be remembered that the common usage is से with कहना 'to tell', बोलना 'to speak', and other words that denote saying or asking.

§46. The Genitive Case, formed with का, की or के, also has many uses.

(a) The following rules govern the three forms of the Genitive case endings:—

(1) The form का is used before all uninflected masculine singular nouns—that is, the nominative singular case and that form of the accusative that

is like the nominative case.

(2) की is used before all feminine nouns in all cases, both singular and plural.

(3) के is used before all masculine nouns in the inflected singular cases and in all plural cases.

Care must be taken to note that the number and gender of the noun or pronoun to which the genitive particle is added does not affect the inflection of the particle at all. This is determined solely by the gender, number and case of *the noun that follows it*.

(b) It is used to express *possession*, as:—वकील का घर, 'The house of the lawyer'; मेरी घड़ी, 'My watch'; सरदार के घोड़े, 'The horses of the Sardar'; उस का पुत्र है, 'He is his son'. The English verb of possession, 'to have', does not appear in Hindi. This thought is expressed by the genitive particle with पास, as:—मेरे पास दो पैसे हैं, 'I have two pice'; उस के पास बहुत माल है, 'He has much property'. Sometimes the same idea is expressed without पास, as:—उस के भाई है, 'He has a brother'. The inflected के is used for the English, 'to have', but if the possessive case is required, the का, की, or के is used, as:—उस के पुत्र है, 'He has a son'.

(c) It denotes *material*, as:—कंचन के मन्दिर में गया, 'He went into a temple of gold'; पत्थर का ढेर, 'A

heap of stones'; यह मेज़ लकड़ी की है, 'This table is of wood'.

(d) The Genitive also denotes *origin* or *source*, as:—गरजने की आवाज़, 'The voice of thunder'; जन्म के हिन्दू, 'A Hindu by birth'; सूर्य का तेज, 'The splendour of the sun'.

(e) It also denotes *relationship*, as:—मेरा पुत्र, 'My son'; उस की स्त्री, 'His wife'; जवान का ससुर, 'The young man's father-in-law'.

(f) Sometimes it denotes *cause* or *effect*, as:—आशिष के बरतन, 'Vessels of blessings'; प्रार्थना का फल, 'The fruit (result) of prayer'; वीरता का असर, 'The influence of heroism'.

(g) It may denote *place*, as:—मथुरा के यात्री, 'The pilgrims of Muttra'; बम्बई के आम, 'Bombay mangoes'.

(h) It denotes *age*, as:—दस वर्ष का लड़का, 'A ten year old boy'; अस्सी बरस की उमर, 'Eighty years of age'; मेरी उमर बीस बरस की है, 'I am twenty years old'.

(i) It denotes *quality* and *quantity*, as:—ऊन का कपड़ा, 'Woolen cloth'; अचंभे की बात, 'A thing of wonder'; दो मन का बोझ, 'A load of two maunds'.

(j) It may denote *determination*, as:—हम जाने के नहीं, 'We will not go'; मैं नहीं आने का, 'I am not coming'. In these sentences the genitive of the infinitive is an adjunct to the subject, and therefore agrees with it in gender and number.

(*k*) It may denote *use*, as:—पीने का पानी, 'Drinking water'; खाने की चीज़, 'Food-stuffs'; क्या यह पदार्थ कुछ काम का है?, 'Is this thing of any use?'

(*l*) It is used to denote *price*, as:—सौ रुपये की ज़मीन, 'One hundred rupees worth of land'; आठ आने के आलू, 'Eight annas worth of potatoes'; यह कितने पैसे का है?, 'What is the price of this?'

(*m*) It also denotes *time*, as:—दो दिन की बात है, 'It is a matter of two days', or 'Two days ago'.

(*n*) The genitive particle is the connecting link between many words and postpositions that govern them, as:—उस के पास, 'By him'; नदी के उस पार, 'On the other side of the river'. Some adjectives are used in much the same way, as:—सिखाने के योग्य, 'Fit to teach'; यह काम उस के लायक है, 'This work is suitable for him'. Sometimes the connecting particle is omitted [see §176, (*b*) (*c*)].

(*o*) Some other uses of the genitive may be listed, as:—(in oaths) वह परमेश्वर की किरिया खाएगा, 'He will swear by God'; (in interjections) महात्मा जी की जय!, 'Hail to the Saint'; (denoting contents) दूध का बरतन, 'A basin of milk'; घास का मैदान, 'A meadow of grass'.

(*p*) Sometimes the noun which is modified by the genitive may be omitted when it is clearly understood to be an omission. The

following will illustrate this :—हमारी सुन, 'Hear us' (lit. 'hear our word'); आप मेरी क्यों नहीं मानते हैं?, 'Why do you not regard my (petition, request, word, etc.)?'

§47. The Locative is another useful and interesting case. Two postpositions (case signs) are assigned to it, viz. में 'in' and पर 'on'. At least four others, viz. तक, लग, लों, तक, all meaning 'till', 'until', and 'up to', are sometimes used in this sense, but these more rightly belong to the list of postpositions. पर्यंत, with the same meaning, is also used, but not commonly in Hindi.

(a) The Locative in में denotes existence in a place, as:—वह घर में है, 'He is in the house'; ग्रंथ में लिखा है, 'It is written in the book'. With verbs of motion में would have to be rendered as 'into' or 'among', as:—राजा हस्तिनापुर में आया, 'The King came into Hastinapur'; ऋषि पहाड़ में फिरा, 'The sage wandered among the mountains'; गुरु के चरण में बैठा, 'He sat at the feet of the teacher'.

(1) A few other idiomatic expressions in में are as follows:—इस में गांठ लगी है, 'There is a knot in this'; कोई गले में सेली पहिरे, 'Some wear a thread about the neck'; पैर में जूते, 'Shoes on the feet'; वह अपने काम में चित्त लगाता है, 'He attends to his work';

इस कटोरे में पानी भरा है, 'This cup is filled with water' (lit. 'In this cup water is filled').

(b) The Locative with में expresses *time within which* an action takes place, as:—इन दिनों में पानी गिरता है, 'It is raining nowadays'; चिट्ठी दो घंटे में आई, 'The letter came in two hours'.

(c) It also expresses a variety of *relations*, as:—

(1) *Difference*—हम में कुछ भेद है, 'There is some difference between us'; उन में झगड़ा हुआ, 'There was a quarrel between them'; उन्होंने ने आपस में मेल किया, 'They made peace with one another'.

(2) *Sphere of Action*—इस में तुम्हारा कुछ हक नहीं, 'You have no right to this'; भला करने में आनन्द होता है, 'There is joy in doing good'.

(3) *Condition*—निर्बलता में वह काम करती रही, 'She kept on working in weakness'.

(4) *Cause*—किसी भी बात में बोल उठी, 'For any reason whatever, she spoke up'.

(5) *Comparison*—In the place of से, as:—उन तीन पहाड़ों में कौन ऊँचा है?, 'Of these three mountains which is the highest?'; इन लड़कियों में सीता सुन्दर है, 'Sita is the most beautiful of these girls'.

(6) *Price*—With certain verbs, as:—दो आने में तीन आम मिले, '(He) got three mangoes for two annas'; उस ने साठ रुपिया में बैल मोल लिया, 'He bought the bullock for Rs.60'.

(d) The Locative with पर, 'on', indicates some *external* relation, such as:—

(1) *On* or *upon*, and sometimes *at*, as:—छत पर खड़ा है, '(He) is standing on the roof'; मेज़ पर बैठी है, '(She) is sitting at the table'; द्वार पर खड़ा है, '(He) is standing at the door'; कुछ दूरी पर पड़ा, 'Lying at some distance'; साल-साल बढ़ता जाता है, '(It) is increasing year by year'; वह घोड़े पर सवार हो कर आया, 'He came on horseback'.

(2) *Time when* an action is performed, as:—वह पांचवीं तिथि पर आया, 'He came on the fifth date'; ठीक समय पर जाओ, 'Go at the exact time'.

(3) *Object toward which* an action is directed, as:—हम पर कृपा दृष्टि कर, 'Look mercifully upon us'.

(4) *Reason* of an action, as:—ऐसी बात पर वह खुश हुआ, 'He was pleased by such a thing'.

Note:—When भी is added the locative takes as its meaning 'notwithstanding', as:—देर से आने पर भी उस से बड़ा काम हुआ है, 'Notwithstanding his late coming, a great work has been done by him'.

(e) The other locative postpositions, तक, तलक (used by rural people), लग, लों (used in poetry), पर्यंत (rarely used), denote the *limitation* of an action, as:—हम यहां तक पहुँचे हैं, 'We have come thus far'; पहिले

पद से बीसवें पद तक, 'From the first verse to the twentieth'; अन्त तक स्थिर रहो, 'Remain firm to the end'.

(f) Sometimes में and पर may be omitted in such examples as:—उस समय, 'At that time'; पाँव पड़ा, '(He) fell at his feet'; उस्ताद घर होंगे, 'The teacher must be at home'; काम आना (for काम में आना), 'To be of use'; ब्याह देना, 'To give in marriage'; कुछ नज़र नहीं आता, 'Nothing comes to view', 'Nothing appears'.

(g) The Locative case sign may take another case ending, and at the same time retain its own meaning, as:—वह हम में से आया है, 'He has come from among us'; मथुरा में के मनुष्य, 'Men belonging to Muttra'; अपने चेलों तक को शिक्षा न दी, 'He did not teach even his own followers'; पेड़ पर से गिरा, '(It) fell off the tree'.

§48. The Vocative is the case of *address* or *calling*. The interjection हे may or may not be used. Sometimes the simple nominative form is used, but usually it takes the inflected form, with this important exception that the plural always *omits the anuswar* (ं), as:—हे बेटे!, 'O son!'; हे मित्रो!, 'Friends!'. Words ending in आई often form the Vocative by changing the ई to इया, as:—भाई, भइया, भैया, 'Brothers!'; माई, मइया, मैया, 'O mothers!'.

§49. When a number of nouns follow each other in the same construction the case sign follows the last one, unless each noun is to be taken severally, as:—वह आकाश और पृथ्वी, भूमि और समुद्र का सृजनहार है, 'He is the creator of heaven and earth, of land and sea'; राजा प्रजा की, पशुओं की और पक्षियों की रक्षा करता है, 'The King protects his subjects and the animals and the birds'.

VI. ADJECTIVES (विशेषण)

§50. The Hindi adjectives are very simple. They fall naturally into two classes, the *uninflected* and the *inflected*, according to their terminations. As the terms imply, the first class of adjectives remain unchanged through the declensions, as:—सुन्दर फूल ‘a beautiful flower’; भारी बोझ ‘a heavy load’; श्वेत कपड़ा ‘white cloth’; दयालु स्त्री ‘a kind woman’, etc., and the other class changes.

§51. Only adjectives ending in आ are inflected. अच्छा लड़का ‘a good boy’ and बड़ा घोड़ा ‘a big horse’ illustrate the masculine form, while the feminine changes the आ to ई, as in अच्छी लड़की ‘a good girl’ and बड़ी घोड़ी ‘a big mare’. The masculine आ changes to ए in the plural, and also in all the inflected forms, both singular and plural. The feminine ई remains intact in all the cases in both numbers (see also the rules for the genitive particles in §46 (a)). These are treated as adjectives in आ).

§52. These may then be declined with any noun as follows:—

(a) A masculine noun, singular and plural:—

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	अच्छा लड़का 'a good boy'	अच्छे लड़के 'good boys'
Ag.	अच्छे लड़के ने 'a good boy'	अच्छे लड़कों ने 'good boys'
Acc.	अच्छा लड़का or अच्छे लड़के को 'a good boy'	अच्छे लड़के or अच्छे लड़कों को 'good boys'
Inst.	अच्छे लड़के से 'with or by a good boy'	अच्छे लड़कों से 'with or by good boys'
Dat.	अच्छे लड़के को or के लिए 'to or for a good boy'	अच्छे लड़कों को or के लिए 'to or for good boys'
Abl.	अच्छे लड़के से 'with or from a good boy'	अच्छे लड़कों से 'with or from good boys'
Gen.	अच्छे लड़के का, की, के 'of a good boy' or 'a good boy's'	अच्छे लड़कों का, की, के 'of good boys' or 'good boys''
Loc.	अच्छे लड़के में, पर 'in or on a good boy'	अच्छे लड़कों में, पर 'in or on good boys'
Voc.	हे अच्छे लड़के 'O good boy!'	हे अच्छे लड़को 'O good boys!'

(b) A feminine noun, singular and plural:

<i>Case</i>	<i>Singular</i>	<i>Plural</i>
Nom.	अच्छी लड़की 'a good girl'	अच्छी लड़कियाँ 'good girls'
Ag.	अच्छी लड़की ने 'a good girl'	अच्छी लड़कियों ने 'good girls'
Acc.	अच्छी लड़की or अच्छी लड़की को, 'a good girl'	अच्छी लड़कियाँ or अच्छी लड़कियों को 'good girls'
Inst.	अच्छी लड़की से 'with or by a good girl'	अच्छी लड़कियों से 'with or by good girls'
Dat.	अच्छी लड़की को or के लिए 'to or for a good girl'	अच्छी लड़कियों को or के लिए 'to or for good girls'
Abl.	अच्छी लड़की से 'with or from a good girl'	अच्छी लड़कियों से 'with or from good girls'
Gen.	अच्छी लड़की का, की, के 'of a good girl' or 'a good girl's'	अच्छी लड़कियों का, की, के 'of good girls' or 'good girls''
Loc.	अच्छी लड़की में, पर 'in or on a good girl'	अच्छी लड़कियों में, पर 'in or on good girls'
Voc.	हे अच्छी लड़की 'O good girl !'	अच्छी लड़कियो 'O good girls !'

(Note the regularity of the adjective. The case signs are attached to the noun only.)

§53. The affix सा may be added to an adjective to express likeness, as:—नीली सी चिड़िया ‘a bluish bird’; पीले से पत्ते ‘yellowish leaves’. सा is declined in the regular way as a noun in आ if it indicates a masculine and in ई if it indicates a feminine. सा may be added to a noun or pronoun to form adjectives, as:—तलवार सा हथियार ‘a sword-like weapon’, पुरुष सी स्त्री ‘a mannish woman’, तुम सा मित्र ‘a friend like you’. सा may be added to the genitive of nouns and pronouns to express a likeness to some quality or possession of that person or thing, as:—पंडित की सी बोली ‘speech like that of a Pandit’, हाथी का सा मुंह ‘a face like that of an elephant’; बाघ के से दाँत ‘teeth like a tiger’s’ and तेरा सा प्रेम ‘love like yours’ (lit. ‘a your-like love’). सा is sometimes added to adjectives to intensify their meaning, as:—थोड़ी सी भूमि ‘a little land’; बहुत सा आटा ‘a great deal of flour’; and ऊँचा सा पहाड़ ‘a very high mountain’. सरीखा in its inflected form may be appended to an adjective or pronoun to indicate likeness, as:—तुम सरीखे हम ने बहुत देखे हैं, ‘We have seen many like you’. नामक is added to indicate a thing of that

name, as:—श्रीपुर नामक नगर ‘a city named Shripur’ (lit. ‘a Shripur-named city’). Simply नाम का (की, के) may be added with the same effect. रूपी also indicates likeness when added to nouns, as:—पुरुषरूपी ‘manlike’ and क्रोधरूपी अग्नि ‘fire possessing the form of wrath’ (lit. ‘wrath-formed fire’). Adjectives are used attributively, as:—वह सुन्दर लड़का है, ‘He is a beautiful boy’, and also predicatively, as:—वह लड़की चतुर है, ‘That girl is clever’.

§54. Comparative and Superlative degrees are made up as follows:—

(a) The comparative degree is expressed by putting the noun or pronoun with which a thing is compared in the Ablative case, thus:—यह लड़का उस लड़के से बड़ा है, ‘This boy is bigger than that boy’; मधु से मीठा, ‘Sweeter than honey’. Comparison is sometimes expressed by the simple adjective, as:—हम दो लड़कों में मैं बड़ा हूँ, ‘Of us boys, I am the bigger’. Sometimes comparison is expressed by prefixing the word और or अधिक, ‘more’, or the Persian form ज्यादा or जास्ती (colloquial), which have the same meaning, before adjectives.

The Conjunctive Participle, बढ़कर or बढ़ना ‘to advance, to grow’, is used to express comparison, as:—उस देश में उस से बढ़कर कोई भक्त नहीं है, ‘There is no

one more pious than he in that land'. The word अपेक्षा also expresses the same idea, as:—बंगाली की अपेक्षा हिंदी सरल है, 'Hindi is easier than Bengali'; रोने की अपेक्षा हँसना बहुत ही रमणीय है, 'It is much more pleasant to laugh than to cry'.

(b) The Superlative degree is expressed by using the Ablative of सब 'all' with the adjective, as in:—सब से बड़ा वह है, 'He is the greatest'; यह सब फूलों से सुन्दर है, 'This is the most beautiful flower'. This may also be expressed by the simple adjective, as:—उन तीनों लड़कियों में वह बड़ी है, 'She is the oldest of those three girls'.

(c) A high degree of any quality is expressed by prefixing certain words to an adjective, as:—बहुत ऊँचा 'very high'; अति कृपालु 'very gracious'; अति कृतज्ञ 'very thankful'; अत्यन्त भयानक 'extremely fearful'; बड़ा (or बहुत भारी) बोझ 'a very heavy load'. The Sanskrit suffixes तर and तम are also used, as:—उच्चतर 'very high'; प्रियतम 'dearest'. The words उत्तम 'best' and श्रेष्ठ 'most excellent' also express high degrees. The Persian comparative बेहतर 'good', 'excellent', is sometimes used, and from this a superlative seems to be formed, बेहतरीन 'most excellent'.

§55. According to signification, Hindi adjectives are divided into four classes, viz:

Adjectives of Quality	(गुणबोधक विशेषण)
Adjectives of Quantity	(परिमाणबोधक विशेषण)
Adjectives of Number	(संख्याबोधक विशेषण)
Demonstrative adjectives	(संकेतबोधक विशेषण)

§56. Adjectives of Quality fall under four sub-classes:—

(a) *Colour*—काला 'black', लाल 'red', पीला 'yellow', नीला 'blue', श्वेत 'white', बैंगनी 'purple', etc.

(b) *Condition*—प्रबल 'strong', बलहीन 'weak', प्रौढ़ 'mature', रोगी 'sick', चंगा 'well', बड़ा 'large', छोटा 'small', etc.

(c) *Form*—गोल 'round', लम्बा 'long', नुकीला 'pointed', सीधा 'straight', टेढ़ा 'crooked', etc.

(d) *Attributes*—अच्छा 'good', बुरा 'bad', भला 'well', पवित्र 'holy', etc.

§57. Adjectives of Quantity are, सब 'all', कुछ 'some', बहुत 'many' or 'much', थोड़ा 'a little' or 'a few', अधिक 'more', कम 'less'. These will be discussed in the chapter on numerals.

§58. Adjectives of Number, or Numeral Adjectives, are treated as other adjectives in respect of declension. The cardinals are uninflected, but the ordinals which end in वा or वाँ are inflected as other adjectives of similar endings. The subject

of Numerals, with its six subdivisions, is discussed in the next chapter. The Demonstrative Adjectives are treated in the chapter on Demonstrative Pronouns.

§59. Adjectives agree in number and gender with the noun they modify whether attributively or predicatively. अच्छा काम 'good work'; अच्छी बात 'a good thing'; वह काम अच्छा है, 'That work is good'; यह बात अच्छी है, 'That thing is good'. This agreement is further developed in the construction of sentences.

§60. Adjectives may be used absolutely, as nouns. When this happens, they are declined as nouns, as:—बड़ों का आदर करना चाहिये, 'One should honour the great'; बलवान ने निर्बलों की सहायता की, 'The strong ones helped the weak'. When two adjectives are used as plural nouns in the same case, the first one takes the singular and the other the plural form, the case ending following the second only, as:—छोटे और बड़ों ने यही कहा, 'The small and the great said this very thing'.

§61. Comparison of adjectives is discussed in §54. It may be added that for intensification adjectives are sometimes repeated, as:—लाल लाल फूल

‘very red flowers’. In this repetition they may be joined with से or के, as:—अच्छी से अच्छी लड़की ‘the very best girl’ (literally, ‘better than the good girl’); उत्तम से उत्तम पोथी ‘the very best book’; बुरे से बुरा कार्य ‘the very worst deed’; मैला के मैला ‘very very dirty’. This latter, the repetition with के, is rare.

VII. NUMERALS (संख्या)

§62. The numerals are somewhat irregular in form, and it is necessary for the student to commit them all to memory up to one hundred. Below are given the numbers in both words and figures.

THE CARDINALS (गणबोधक)

0.	०.	शून्य	18.	१८.	अठारह
1.	१.	एक	19.	१९.	उन्नीस
2.	२.	दो	20.	२०.	बीस
3.	३.	तीन	21.	२१.	इक्कीस
4.	४.	चार	22.	२२.	वाइस
5.	५.	पाँच	23.	२३.	तेईस
6.	६.	छः	24.	२४.	चौबीस
7.	७.	सात	25.	२५.	पच्चीस
8.	८.	आठ	26.	२६.	छब्बीस
9.	९.	नौ	27.	२७.	सत्ताईस
10.	१०.	दस	28.	२८.	अट्ठाईस
11.	११.	ग्यारह	29.	२९.	उन्तीस
12.	१२.	बारह	30.	३०.	तीस
13.	१३.	तेरह	31.	३१.	इकतीस
14.	१४.	चौदह	32.	३२.	बत्तीस
15.	१५.	पन्द्रह	33.	३३.	तैंतीस
16.	१६.	सोलह	34.	३४.	चौतीस
17.	१७.	सत्रह	35.	३५.	पैंतीस

36.	३६.	छत्तीस	62.	६२.	बासठ
37.	३७.	सैंतीस	63.	६३.	तिरसठ
38.	३८.	अड़तीस	64.	६४.	चौंसठ
39.	३९.	उन्तालीस	65.	६५.	पेंसठ
40.	४०.	चालीस	66.	६६.	छियासठ
41.	४१.	इकतालीस	67.	६७.	सड़सठ
42.	४२.	बयालीस	68.	६८.	अड़सठ
43.	४३.	तेंतालीस	69.	६९.	उनहत्तर
44.	४४.	चवालीस	70.	७०.	सत्तर
45.	४५.	पैंतालीस	71.	७१.	इकहत्तर
46.	४६.	छियालीस	72.	७२.	बहत्तर
47.	४७.	सैंतालीस	73.	७३.	तिहत्तर
48.	४८.	अड़तालीस	74.	७४.	चौहत्तर
49.	४९.	उनचास	75.	७५.	पचहत्तर
50.	५०.	पचास	76.	७६.	छिहत्तर
51.	५१.	इक्यावन	77.	७७.	सतहत्तर
52.	५२.	बावन	78.	७८.	अठहत्तर
53.	५३.	तिरपन	79.	७९.	उनासी
54.	५४.	चौवन	80.	८०.	अस्सी
55.	५५.	पचपन	81.	८१.	इक्यासी
56.	५६.	छप्पन	82.	८२.	बयासी
57.	५७.	सत्तावन	83.	८३.	तिरासी
58.	५८.	अट्ठावन	84.	८४.	चौरासी
59.	५९.	उन्सठ	85.	८५.	पचासी
60.	६०.	साठ	86.	८६.	छियासी
61.	६१.	इक्कसठ	87.	८७.	सतासी

88.	८८.	अठासी	95.	९५.	पंचानबे
89.	८९.	नवासी	96.	९६.	छियानबे
90.	९०.	नब्बे	97.	९७.	सत्तानबे
91.	९१.	इक्यानबे	98.	९८.	अट्टानबे
92.	९२.	बानबे	99.	९९.	निम्नानबे
93.	९३.	तिरानबे	100.	१००.	सौ
94.	९४.	चौरानबे	1000.	१०००.	हज़ार
		1,00,000.		१,००,०००.	लाख
		10,00,000.		१०,००,०००.	नियुत

1,00,00,000. १,००,००,०००. करोड़ or कड़ोड़

100 करोड़ equals one अर्ब or अर्बुद, equals one billion.

100 अर्ब equals one खर्ब equals 100 billion.

100 खर्ब equals one नील equals 10000 billion.

100 नील equals one पद्म equals one million billions.

100 पद्म equals one शंख equals 100 million billions.

§63. Above one hundred the numbers proceed as in English—एक सौ एक ‘one hundred and one’; दो सौ चार ‘two hundred and four’; तीन हज़ार साठ ‘three thousand and sixty’; etc.

§64. An indefinite number is expressed by the use of the word एक, as in पचास एक ‘about fifty’; दो एक सौ ‘about two hundred’. Very often the word लगभग or प्रायः is placed before the number to express the idea of ‘nearly’, ‘almost’, or ‘about’, as:—लगभग दस दिन बीत गये, ‘About ten days passed’; प्रायः एक लाख

annas and three pice ॥ ३॥ ; two rupees, fourteen annas and one pice २॥ ३॥ ; seventy-five rupees, ten annas and three pice ७५॥ ३॥. Care must be taken when writing these out in the English notations: here the full number of annas is written out, and instead of pice we take account of pies. The pice must be multiplied by three to get the right number of pies.

§68. Weights have a similar notation beginning with one chhatank (छटांक). The table of weights followed in a large part of India is as follows:—

5 tolas (तोले) equals one chhatank.

4 chhatanks equals one pao (पाव).

16 chhatanks equals one seer (सेर).

40 seers equals one maund (मन).

(a) The following illustrates the system of weight notation:—

one chhatank,	एक छटांक	५-
2 chhatank,	दो छटांक	५=
3 chhatank,	तीन छटांक	५≡
one pao,	एक पाव	५।
1¼ pao,	सवा पाव	५।-
1½ pao,	डेढ़पाव	५।=
1¾ pao,	पौने दो पाव	५।≡
2 pao,	दो पाव	५॥

2¼ pao,	सवा दो पाव	५॥—
2½ pao,	ढाई पाव	५॥=
2¾ pao,	पौने तीन पाव	५॥≡
3 pao,	तीन पाव	५॥॥
3¼ pao,	सवा तीन पाव	५॥॥—
3½ pao,	साढ़े तीन पाव	५॥॥=
3¾ pao,	पौने चार पाव	५॥॥≡
one seer,	एक सेर	५१
9 seer,	नौ सेर	५६
10 seer,	दस सेर	५५
11 seer,	ग्यारह सेर	५५१
19 seer,	उन्नीस सेर	५५६
20 seer,	बीस सेर	५५५
21 seer,	इक्कीस सेर	५५५१
29 seer,	उन्तीस सेर	५५५६
30 seer,	तीस सेर	५५५५
31 seer,	इकतीस सेर	५५५५१
39 seer,	उनतालीस सेर	५५५५६
one maund,	एक मन	५५

(b) Combinations may be made as follows:—

- 18 seer, 2 pao and 3 chhatank is ५५॥≡
- 2 maund, 25 seer, 3 pao, 1 chhatank is २५५५॥॥—.

§69. The ordinals (क्रमबोधक) up to 'sixth' are irregular, as follows:—पहला or पहिला 'first'; दूसरा 'second'; तीसरा 'third'; चौथा 'fourth'; पाँचवाँ 'fifth';

छठा or छठवाँ 'sixth'. After 'sixth' वाँ is added to the cardinal numbers. The ordinals are like Tadbhava adjectives ending in आ or आँ. They change to ए or ऐ, respectively, for the inflected masculine, and to ई or ईँ for the feminine. Thus we have नौवाँ मनुष्य 'the ninth man'; दसवीं बात 'the tenth thing' or 'tenth point'; पहिली पुस्तक में 'in the first book'.

§70. The names of the days of the lunar month constitute another set of ordinals. The month is divided into two periods of fifteen days each. The month begins with the full moon. The first half, or the waning of the moon, is called कृष्णपक्ष or बदी, which means the dark part; कृष्ण means 'dark'. The second half, or the waxing of the moon, is called शुक्लपक्ष or सुदी, which means the light part, from शुक्ल meaning 'white'. The names are as follows:—

1st,	परिवा, पड़वा, प्रतिपदा	9th,	नौमी
2nd,	दूज, द्वितीया	10th,	दशमी
3rd,	तीज, तृतीया	11th,	एकादशी
4th,	चौथ, चतुर्थी	12th,	द्वादशी
5th,	पंचमी	13th,	तेरस, त्रयोदशी
6th,	छठ, षष्ठी	14th,	चौदस, चतुर्दशी
7th,	सत्तमी, सप्तमी	15th,	अमावस, अमावस्या
8th,	अष्टमी		

The second half is reckoned in the same way, except that the fifteenth day is called पूर्णमासी or पनों or पून्या. पूर्णिमास is also used.

§71. The fractional numerals (अपूर्णक संख्या) are very irregular up to *two and a half*, but after the following have been learned, there is no difficulty:— $\frac{1}{4}$ is called पाव, पात्रा or चौथाई; $\frac{1}{3}$ is तिहाई; $\frac{1}{2}$ is आधा; $\frac{3}{4}$ is पौन; $1\frac{1}{4}$ is सवा; $1\frac{1}{2}$ is डेढ़; $2\frac{1}{2}$ is अढ़ाई or ढाई. One quarter less than a whole number is expressed by पौन, and one quarter more than a whole number is expressed by सवा, as:—पौने दो for 'a quarter less than two', or $1\frac{3}{4}$; पौने दस for $9\frac{3}{4}$; and सवा दो for 'a quarter more than two' or $2\frac{1}{4}$; and सवा सोलह for $16\frac{1}{4}$.

One half more than any whole number after two is साढ़े, as साढ़े तीन 'three and a half'; साढ़े चार, 'four and a half', etc. 75 may be expressed as पौन सौ, which must be understood to signify 'one hundred lessened by a quarter of itself'. Likewise डेढ़ सौ is 150; अढ़ाई सौ is 250; सवा हजार 1250. Measure, quantity, time, etc., may be expressed in the same way. It is the Indian student who finds the English notations irregular and wonders why, after he has learned to tell time someone should smile when he calls six annas and

a half, 'half past six annas'. $\frac{1}{2}$ may be expressed by एक बटे दो; $\frac{1}{3}$ by एक बटे तीन; $\frac{5}{7}$ by पांच बटे सात, etc.

§72. PROPORTIONAL NUMERALS (समानताबोधक संख्या).

गुणा or गुना is added to a numeral to express proportional relation. There are slight euphonic variations in the form of some of the numerals up to nine. Hence these are all given here. दुगुना or दूना 'twofold' or 'twice as much'; तिगुना or तिगना 'threefold'; चौगुना 'fourfold', पंचगुना 'fivefold'; छगुना 'sixfold'; सतगुना 'sevenfold'; अठगुना 'eightfold'; नौगुना 'ninefold'. The rest are regular, as दसगुना 'tenfold'; बीसगुना 'twentyfold', etc. Usually णा is preferred to ना as the final letter in the above forms. हरा may also be appended to a few numerals to express the same idea, as:—दोहरा 'double'; तिहरा 'treble'. डेवड़ा is 'half as much'. The verb डेवड़ना means 'to take once and a half'.

§73. MULTIPLICATION NUMERALS (आवृत्तिबोधक संख्या).

The proportional numerals might have been classed under this heading, but, as the multiplication tables have forms of their own, they are given a section by themselves. The place to learn the tables is with the children in school, but the following will be helpful as a guide.

The usual table runs from one to ten times, but fractions are also inserted and learned by rote. The table of 'twos' is given below as an example. Note especially the form of the multiplicand:—

दो एकम दो	$2 \times 1 = 2$	दो पंजे दस	$2 \times 5 = 10$
दो सवा ढाई	$2 \times 1\frac{1}{4} = 2\frac{1}{2}$	दो पोंवा ग्यारह	$2 \times 5\frac{1}{2} = 11$
दो डेवड़ा तीन	$2 \times 1\frac{1}{2} = 3$	दो छक्के बारह	$2 \times 6 = 12$
दो दूनी चार	$2 \times 2 = 4$	दो खोचा तेरह	$2 \times 6\frac{1}{2} = 13$
दो दाम पांच	$2 \times 2\frac{1}{2} = 5$	दो सत्ते चौदह	$2 \times 7 = 14$
दो ती छ	$2 \times 3 = 6$	दो सतोंचा पन्द्रह	$2 \times 7\frac{1}{2} = 15$
दो हूँटा सात	$2 \times 3\frac{1}{2} = 7$	दो अट्टे सोलह	$2 \times 8 = 16$
दो चौका आठ	$2 \times 4 = 8$	दो नम्म अठारह	$2 \times 9 = 18$
दो ठोंचा नौ	$2 \times 4\frac{1}{2} = 9$	दो दहाम बीस	$2 \times 10 = 20$

. The system given here does not obtain everywhere; there are slight changes from province to province. The tables must be committed to memory in order to master the variations. It will be helpful to note the following exceptions:—In the tables of 'ones' 'twos' and 'fours', कं, कम (pronounced *kam*) is used for *one*; in all other tables एकं (एकम) is used, as:—दस एकं दस 'ten ones are ten'. The feminine form दूनी is used for दो up to the 'tens' table; beyond that the masculine form, thus:—छ दूनी बारह 'six twos are twelve' and तेरह दूना छब्बीस 'thirteen twos are twentysix'. ती is used for तीन

from 'threes' to 'tens'; in all other places तीन is used, as:—पांच ती पन्द्रह 'five threes are fifteen'; पन्द्रह तीन पैतालीस 'fifteen threes are fortyfive'. चौक is used for चार as, तीन चौक बारह 'three fours are twelve'; दो चौक आठ 'two fours are eight'. Beginning with the table of 'elevens', the singular छक्का is used; before that the plural, as:—सात छक्के बयालीस 'seven sixes are fortytwo'; बारह छक्का बहत्तर 'twelve sixes are seventytwo'. सत्ते is used in all tables except 'elevens' where सात is used. अट्टे is also common to all the tables except 'elevens', where we find आठ. नौ is also retained in the 'eleven'. In the 'twos' नम्म is used for नौ, and in the 'threes' to 'tens' the form is नम्मा, and from the 'twelves' onwards नम. For दस, दहाम is substituted throughout. Modern educational methods frown upon this rote system of learning arithmetic.

§74. In numeration, एकाई, दहाई, सैकड़ा, हजार, दस हजार, etc., are used respectively for units, tens, hundreds, thousands, tens of thousands, etc.

§75. Some cardinals add आ and ई (masculine and feminine) to form collective numerals, as:—बीसा 'a score'; बत्तीसी 'a thirtytwo'; चालीसा 'a forty'. बीसा is used very commonly—for instance, the farmer counting bundles of grass; the washerman

counting the number of garments (in a boarding school). Twenty are counted and put in a pile, that is one बीसा; then the person counting begins again and makes another pile of twenty, दो बीसा, and so on. The following are collectives also:—जोड़ा or जोड़ी 'a pair'; चौवा or चौकड़ा 'a four'; गंडा 'a four' (especially cowries); गाही or पंजा 'a five'; कोड़ी 'a score'; सत्ता 'a seven'; सैकड़ा 'a hundred'. Any cardinal number may become collective by adding ओं, as:—दोनों हाथ 'both hands'; तीनों लोक 'the three worlds'; चारों वर्ण 'the four castes'; बीसों आए, 'The twenty came'. Sometimes for emphasis they may be duplicated with the genitive inflection के, as:—दोनों के दोनों 'the very two'; तीनों के तीनों 'all three of them'. When the cardinal numeral is a large one, an indefinite number is meant, as:—सैकड़ों 'hundreds'; हजारों 'thousands'; लाखों रुपया 'hundreds of thousands of rupees'.

§76. ADDITION, SUBTRACTION, ETC.

The four simple processes of arithmetic are expressed as follows:—

जोड़ for addition, from जोड़ना 'to join' or 'to add'
 बाकी for subtraction, from बाकी 'the remainder'
 गुणा for multiplication, from गुणा करना 'to manifold'
 भाग for division, from भाग देना 'to divide'.

VIII. PRONOUNS (सर्वनाम)

§77. The Pronoun (सर्वनाम) in Hindi, as in English, stands in place of a noun. With a few exceptions the pronouns resemble very much the adjectives in declension. In fact, all but the Personal Pronouns are sometimes classed as Pronominal Adjectives. They are declined in the singular and plural, but have no distinction of gender. The gender of a pronoun is revealed by the verb in the sentence, or by the general context.

§78. Hindi grammarians recognize five classes of Pronouns, viz:—

- | | |
|----------------------------|-----------------------|
| (a) Personal Pronouns | (पुरुषवाचक सर्वनाम) |
| (b) Demonstrative Pronouns | (निश्चयवाचक सर्वनाम) |
| (c) Indefinite Pronouns | (अनिश्चयवाचक सर्वनाम) |
| (d) Relative Pronouns | (सम्बन्धवाचक सर्वनाम) |
| (e) Interrogative Pronouns | (प्रश्नवाचक सर्वनाम) |

§79. PERSONAL PRONOUNS.

There are three Personal Pronouns:—First person, मैं singular and हम plural ; second person, तू singular and तुम plural ; third person, वह singular and वे plural.

(a) The Hindi words are:—First person उत्तम पुरुष; second person मध्यम पुरुष; and third person अन्य पुरुष.

(b) मैं and हम, the First personal pronouns, may be either masculine or feminine. There are certain instances where हम is used instead of मैं, though the singular is intended.

(1) An editor may say, हम ने सुना है, 'We have heard'.

(2) A king may say, हम आज्ञा देते हैं, 'We give command'.

(3) Anyone speaking on behalf of others may say, हमारा काम यह है कि, 'Our work is this that:'.

(4) In pride or anger one may say, वह हमारा क्या कर सकता है ?, 'What can he do to us?'

A great many people do use हम when मैं is intended and would certainly be much more appropriate.

(c) The Second personal pronouns, तू singular and तुम plural, may also be either masculine or feminine. The singular तू needs to be carefully used. In most cases the plural तुम is more proper than तू even when the singular is intended.

(1) In addressing God in prayer, तू is used, as:—हे भगवान् तू शीघ्र मेरी सहायता कर !, 'O God, make haste to help me !'

(2) In disrespect one may say, तू कौन है ?, 'Who are you ?'

(3) In fondly addressing children, तू बड़ा नटखट है,

‘You are a big rascal’.

(4) In fast friendship or familiarity, मित्र तू अपने काम में सावधान रह, ‘Friend, be careful in your work’.

(5) Poets may use it even in addressing kings, हे राजन्, तू तो इन्द्र के समान है!, ‘O King, you are like Indra!’

(d) The plural form तुम is regularly used in speaking to servants, and very often to equals. It is well never to use तू except in prayer. Indeed, even तुम is not always good enough. In respectful address आप must always be used even in speaking to equals, and also to those who usually are considered of a lower status or rank.

Note that तुम takes naturally the second person plural form in the verb:—तुम कहाँ से आए हो?, ‘Whence have you come?’; तुम यहाँ बैठो, ‘You sit here’; but the honorific आप takes the third person plural verb ending:—आप कहाँ से आए हैं?, ‘Whence have you come?’

(e) The Reflexive आप may also be mentioned here, though it may accompany any noun or pronoun referring back to itself. The difference between this and the honorific आप will be noted in the declensions in §84 (c).

(f) The third person वह singular, and वे plural, is really the Remote Demonstrative, but as there

is no other word for the third personal pronoun, this serves the purpose. The Proximate Demonstrative यह, singular, and ये, plural, may be used if the 'he' or 'she' referred to is near by. The Correlative सो is also used for the third person following a Relative pronoun:—जिसे तुम ढूँढ़ते हो सो मैं हूँ, 'I am he whom you seek'.

§80. DEMONSTRATIVE PRONOUNS.

There are two Demonstratives: the Proximate यह singular, and ये plural, 'this' and 'these', and the Remote वह singular, and वे plural, 'that' and 'those',—given also in the previous section as the third personal pronouns.

§81. INDEFINITE PRONOUNS.

There are two Indefinite pronouns:—कोई and कुछ meaning 'some', and कई meaning 'several'. कई एक also means 'several'; कई बार 'several times'; कई मनुष्य 'several men'.

कुछ is indeclinable. When used adjectivally it usually refers to material things, as:—उस को भी कुछ देदो, 'Give him also some'. It may also refer to parts of groups of men, as:—कुछ लोग आए, कुछ नहीं आए, 'Some came and some did not come'. Note also the following uses:—कुछ कुछ 'a very little'; कुछ न कुछ 'a

little' or 'something or other'; कुछ नहीं 'nothing'; कुछ भी नहीं 'nothing at all' or 'nothing whatever'.

कोई has no plural (see §86). It is often doubled to express the plural, as:—कोई कोई मनुष्य स्त्री शिक्षा के विरुद्ध हैं, 'Some men are against women's education'; कोई कोई कहते हैं कि यह ठीक नहीं है, 'Some say that it is not right'. Note also the following uses of कोई:—कोई घर रहे कोई परदेश चले, 'One may stay at home, another may go abroad'; कोई नहीं 'nobody'; कोई न कोई 'someone or other'.

§82. RELATIVE PRONOUNS.

The Relative जो and the Correlative सो must be classed together, because of their relation one to the other. The Demonstrative वह may, however, take the place of सो. The noun to which the relative refers may be expressed or it may be understood, as:—जो काम करेगा सो खाएगा, 'He who will work will eat'; जो लड़का पढ़ता है सो सीखेगा, 'The boy who studies will learn'; जो देगा सो पावेगा, 'He who gives will receive'.

§83. INTERROGATIVE PRONOUNS.

The Interrogative pronouns are two, क्या 'what', and कौन 'who'. The former is used for things, and the latter for persons. Both are declinable (see §88).

§84. DECLENSION OF PRONOUNS.

The cases and case endings are the same as for nouns and adjectives, and with a very slight change in the oblique form, the declension is quite regular. There is no Vocative case.

(a) First Personal Pronouns.

<i>Case</i>		<i>Singular</i>		<i>Plural</i>
Nom.	मैं	'I'	हम	'we'
Ag.	मैं ने	'I'	हम ने	'we'
Acc.	मुझे, मुझ को	'me'	हमें, हम को	'us'
Inst.	मुझ से	'with or by me'	हम से	'with or by us'
Dat.	मुझे, मुझको	'to me'	हमें, हमको	'to us'
Abl.	मुझ से	'with or from me'	हम से	'with or from us'
Gen.	मेरा, -री, -रे	'my' or 'mine'	हमारा, -री, -रे	'our' 'our'
Loc.	मुझ में, पर	'in or on me'	हम में, पर	'in or on us'

Notice that मुझे and मुझ को in the singular, and हमें and हम को in the plural are alternative forms that can be used interchangeably. The nominative form can never be used for the accusative, as is

sometimes done with nouns. The रा, री, रे endings of the genitive take the place of का, की, के of nouns and adjectives, and depend on the gender and number of the noun which follows them, not on the gender and number of the noun or pronoun to which they are joined, as:—मेरा घोड़ा 'my horse'; मेरी गाय 'my cow'; हमारे कुत्ते 'our dogs'. (See Rules in §46.)

(b) Second Personal Pronouns.

Nom.	तू	'thou' 'you'	तुम	'you'
Ag.	तू ने	'thou' 'you'	तुम ने	'you'
Acc.	तुझे, तुझको	'thee' 'you'	तुम्हें, तुम को	'you'
Inst.	तुझ से	'with or by thee or you'	तुम से	'with or by you'
Dat.	तुझे, तुझको	'to thee or you'	तुम्हें, तुम को	'to you'
Abl.	तुझ से	'with or from thee or you'	तुम से	'with or from you'
Gen.	तेरा, -री, -रे	'thy, thine, your, yours'	तुम्हारा, -री, -रे	'your or yours'
Loc.	तुझ में, पर	'in or on thee or you'	तुम में, पर	'in or on you'

(c) Honorific आप

This form is declined in the singular just as a masculine noun of the Second Variety [see §33

(b)], viz. आप ने, आप को, etc. When the plural is intended, the word लोग may be added. This is then declined in the usual way, viz. आप लोगों ने; आप लोगों को, etc.

(d) Reflexive Pronouns.

The Reflexive आप differs from the Honorific आप in declension.

Nom. आप 'yourself', 'myself', 'himself', 'herself', 'itself', etc.

Ag. आप ने 'yourself', etc.

Acc. आप को, अपने को, 'yourself', etc.

Inst. आप से 'with or by yourself', etc.

Dat. आप को, अपने को 'to yourself', etc.

Abl. आप से 'with or from yourself', etc.

Gen. अपना, -नी, -ने 'of yourself', etc.

Loc. आप में, पर 'in or on yourself', etc.

The plural forms are the same as the singular except in the genitive and locative. Here we find the forms आपस का, की, के and आपस में:—आपस की बात-चीत 'mutual conversation'; आपस में लड़ते हैं, '(they) are fighting among themselves'. अपने आप is also very frequently used for 'self', to distinguish it from the honorific आप, and is then declined as above.

' (e) Third Personal Pronouns.

Nom.	वह 'he, she'	वे 'they'
Ag.	उस ने	उन ने or उन्होंने ने
Acc.	उसे or उस को	उन्हें or उन्होंने को
Inst.	उस से	उन से
Dat.	उसे or उस को	उन्हें or उन्होंने को
Abl.	उस से	उन से
Gen.	उस का, की, के	उन का, की, के
Loc.	उस में, पर	उन में, पर

The meanings for the oblique forms can easily be supplied from those given in the declensions of the first and second pronouns.

§85. DEMONSTRATIVE PRONOUNS.

(a) The Remote Demonstrative is the same as the third personal pronoun. The declension is given above. There is no difference: only the context tells which pronoun it is. In Urdu, the nominative singular वह is used for the nominative plural, whereas in Hindi वे is used for the plural.

(b) The Proximate Demonstrative is sometimes used as the third personal pronoun, but it is not ordinarily so used. It is declined as follows:—

Nom.	यह 'this'	ये 'these'
Ag.	इस ने	इन ने or इन्हों ने
Acc.	इसे or इस को	इन्हें or इन को
Inst.	इस से	इन से
Dat.	इसे or इस को	इन्हें or इन को
Abl.	इस से	इन से
Gen.	इस का, की, के	इन का, की, के
Loc.	इस में, पर	इन में, पर

§86. INDEFINITE PRONOUNS.

(a) The pronoun कुछ is not declined, see §81.

(b) कोई is declined as follows:—

Nom.	कोई 'someone'	
Ag.	किसी ने	The plural forms, किन्हों ने and किन्हों को etc., are sometimes used but they are not quite correct. Repeating the form gives it a plural sense, as क़ोई क़ोई; किसी किसी ने, etc.
Acc.	कोई or किसी को	
Inst.	किसी से	
Abl.	किसी से	
Gen.	किसी का, की, के	
Loc.	किसी में, पर	

The nominative form of कोई is permissible in the accusative only when it qualifies a noun,

otherwise किसी को is used, as:—वह कोई लोग लाया, 'He brought some people'; वह किसी को बुलाता है, 'He is calling some people'.

§87. RELATIVE PRONOUNS.

(a) The Relative pronoun is declined as follows:—

Nom.	जो 'who'	जो 'who'
Ag.	जिस ने	जिन ने or जिन्होंने
Acc.	जिसे or जिस को	जिन्हें or जिन को
Inst.	जिस से	जिन से
Dat.	जिसे or जिस को	जिन्हें or जिन को
Abl.	जिस से	जिन से
Gen.	जिस का, की, के	जिन का, की, के
Loc.	जिस में, पर	जिन में, पर

(b) The Correlative pronoun is similarly declined:—

Nom	सो 'he'	सो 'they'
Ag.	तिस ने	तिन ने
Acc.	तिसे or तिस को	तिन्हें or तिन को
Inst.	तिस से	तिन से
Dat.	तिसे or तिस को	तिन्हें or तिन को
Abl.	तिस से	तिन से
Gen.	तिस का, की, के	तिन का, की, के
Loc.	तिस में, पर	तिन में, पर

§88. INTERROGATIVE PRONOUNS.

(a) The First interrogative pronoun कौन is declined as follows:—

Nom.	कौन 'who'	कौन 'who'
Ag.	किस ने	किन ने or किन्हों ने
Acc.	किसे or किस को	किन्हें or किन को
Inst.	किस से	किन से
Dat.	किसे or किस को	किन्हें or किन को
Abl.	किस से	किन से
Gen.	किस का, की, के	किन का, की, के
Loc.	किस में, पर	किन में, पर

(b) The Second interrogative pronoun क्या is declined in the singular only, as follows:—

Nom.	क्या	'what'
Ag.	(wanting)	
Acc.	काहे को	'what'
Inst.	काहे से	'with or by what'
Dat.	काहे को	'to what' 'why'
Abl.	काहे से	'with or from what'
Gen.	काहे का, की, के	'of what'
Loc.	काहे में, पर	'in or on what'

In speech, क्या often does what the question mark (?) does in writing; as in क्या वे जावेंगे ?, 'Will they go?' Sometimes it is an exclamation, as:—

क्या खूब!, 'How good!'; और क्या is very useful. It puts a sort of finality or general agreement on what has been said.

क्या जाने 'I don't know', 'Who knows?'; क्या बड़ा क्या छोटा 'whether big or small'.

§89. The Emphatic particle, ही, may be added to any pronoun. In the oblique plural, therefore, ओं may be changed to ही as:—यही आदमी 'This very man'; मैं ही हूँ, 'It is I only', or 'It is really I'; उन्हीं में से लाओ, 'Bring from among those very ones'; उन्हीं ने ही कहा, 'Those very persons said (it)'. This is also expressed with the emphatic particle coming after the case ending.

§90. When used adjectivally with a noun, the nominative case is used, but when a pronoun is declined with a noun the oblique forms are used without the case endings. The case endings are attached only to the noun, as:—वह लड़का आया, 'That boy came'; उस लड़की ने कहा, 'That girl said (it)'; किन पुरुषों को दिया?, 'To what men given?'; मुझ कंगाल से क्या हो सकता है?, 'What can a poor person like me do?'

§91. The student will observe that the case endings are the same as those used in nouns and adjectives. The similarities between the *first* and *second* personal pronouns must also be noted. The letter स runs

through the oblique forms as the inflectional sign of the singular number, and न or न्ह runs through the plural oblique forms.

§92. The formation of the two Demonstratives (§85), the Relative and Correlative (§87), and the Interrogative (§88), must become very familiar, as there are certain letters that run through the whole series of pronouns, pronominal adjectives of *quantity* and *quality* (§96), and pronominal adverbs of *time*, *place*, *direction* and *manner* (§99). The Palatal इ (sometimes ऋ) and ए or ऐ, or its cognate semi-vowel य, mark the Proximate Demonstrative; the Labial उ or its cognate semi-vowel व marks the Remote Demonstrative. The letter ज marks the Relative; स or त the Correlative; and क the Interrogative. The Pronominal *bases* may therefore be tabulated as follows:—

CASES	Demonstratives		Relative	Correlative	Interrogative
	Proximate	Remote			
Nom.	य	व	ज	स	क
Oblique	इ	उ	जि	ति	कि

This study will be more fully illustrated and discussed in the next chapter.

§93. Pronouns agree with the nouns to which they refer in gender and number, as:—वह जो आ गई, 'She who came'; वह बोलेगा, 'He will speak'. When personal pronouns are the subject of a sentence, they may be omitted, provided there is no ambiguity, as:—आऊंगा, '(I) will come'; जाओ, '(You) go'; आती है, '(She) is coming'.

§94. When the respectful form is used, the pronoun and the verb are put in the plural, even though the singular is intended, as:—जिन महाप्रतापी राजा ने ..., 'That glorious King who ...'; श्री कृष्ण बोले, 'Lord Krishna spoke'; आप कहाँ जाते हैं?, 'Where are you going?'

IX. PRONOMINAL ADJECTIVES AND COMPOUND PRONOUNS

§95. Pronominal adjectives may be used either as adjectives or as pronouns. There are two series, one expressing quantity or number, and the other, quality or kind. They are formed from the five pronominal elements indicated in §92. They are declined as adjectives. Note the -तना running through the quantity series, and the -सा running through the quality series.

§96. The following table gives both series at a glance:—

PRONOMINAL ADJECTIVES

	Pron. base	Adj. of Quantity or Number	Adj. of Quality or Kind
Prox. Dem.	इ	य इतना 'this much or many'	ऐसा 'like this', 'such'
Rem. Dem.	उ	व उतना 'that much or many'	वैसा 'like that', 'such'
Relative	जि	जितना 'as much or many'	जैसा 'like which', 'as'
Correlative	ति	तितना 'so much or many'	तैसा 'like that', 'so'
Interrogative	कि	कितना 'how much or many'	कैसा 'like what', 'how'

Notice that the numerical pronominal adjective is the inflected form of the adjective of quantity, as:—इतने ‘so many’; कितने ‘how many’; etc.

§97. In expressing quantity the singular is used, as:—कितना पानी? ‘How much water?’; उतनी चीनी ‘that much sugar’. But for number the plural is required, as:—जितने लोग ‘as many people’; उतने घोड़े ‘so many horses’. These words all follow the adjective in declension, as:—उतने लड़कों ने ‘that many boys’; कितने पुरुषों को? ‘to how many men?’; ऐसे लोगों से ‘from such people’; etc. The particle ही is often added to these words for emphasis (see §89). कितना is sometimes contracted to कै to indicate ‘how many’, as कै दिन हुए ‘several days past’ or ‘how many days past?’.

§98. The following words also are used as pronominal adjectives, and they follow the general rules of declension:—एक ‘one’; दूसरा ‘another’, ‘the other’; और ‘more’, ‘another’; दोनों ‘both’; सब ‘all’; सारा ‘all’; सकल ‘all’; समस्त ‘all’ (these words meaning ‘all’ may also be rendered ‘the whole’); अमुक ‘a certain one’; कई, कई एक, कै ‘several’; प्रत्येक, हर ‘every’; बहुत ‘many’, ‘much’; निज ‘own’, ‘self’; पराया ‘another’ (person); आदि ‘the first’, ‘the rest’; इत्यादि ‘and so forth’; अन्य ‘other’. Some of these have idiomatic

uses that can easily be acquired from hearing them used and from reading.

§99. For convenience the forms of pronominal adverbs are tabulated here, but their construction and use will be discussed in the chapter on adverbs. Note, especially, how the same pronominal *bases* as are used in the adjectives run through these series also, with only one exception, that of अब.

PRONOMINAL ADVERBS

	Pron. base	Time	Place	Direction	Manner
Prox. Demon.	इ, य	अब 'now'	यहाँ 'here'	इधर 'hither'	यों 'thus'
Rem. Demon.	उ, व	<i>none</i>	वहाँ 'there'	उधर 'thither'	<i>none</i>
Relative	जि	जब 'when'	जहाँ 'where'	जिधर 'whither'	ज्यों 'as'
Correlative	ति	तब 'then'	तहाँ 'there'	तिधर 'thither'	त्यों 'so'
Interrogative	कि	कब 'when'	कहाँ 'where'	किधर 'whither'	क्यों 'why'

In the two 'wanting' places उस समय and उस प्रकार or उस रीति से may be used, or the corresponding Correlatives.

§100. COMPOUND PRONOUNS.

When two pronouns are used together, if they are inflected, the case ending is attached to the last one; the other remains in the oblique form. The following are some of the more common combinations:—जो कोई 'whoever' (inflected जिस किसी के etc.); जो कुछ 'whatever'; और कुछ 'something also'; और कोई 'someone else'; और कौन 'who else?' (inflected और किसी ने, etc.); और क्या 'what else?' (inflected और काहे पर, etc.); कोई और 'some other' (inflected किन औरों में, etc.); कुछ और 'some more'; कौन सा 'what like'; सब कुछ 'everything'; सब कोई 'everyone'; हर एक or हर कोई 'each one' (inflected हर एक ने, हर किसी को, etc.); बहुत कुछ 'a great amount'; कोई न कोई 'some-one or other', 'somewhat', 'a little'; कोई दो चार 'some few'.

§101. A few pronominals derived from Persian and Arabic are also used, as वाज़ 'some'; फ़लाना 'a certain one'; शैर 'other', 'different'; कुल 'the whole'; चंद 'several'. शैर is often used as a negative prefix, as in शैर हाज़िर 'absent'; शैरमुमकिन 'impossible'.

X. THE VERB (क्रिया)

Conjugation

§102. The verb construction in the Hindi language is simple. There is but one conjugation and all verbs use the terminations that belong to the several tenses. Only a few verbs exhibit any irregularities, and these are in the perfect participle and the honorific form of the imperative mood. There is also a slight difference in the structure of sentences with transitive and intransitive verbs.

Strictly speaking there is no mood in Hindi. What might be called such is covered by the different tenses. There are two Voices, the Active and the Passive. The form found in the dictionary is the Infinitive which presents the simple verbal idea, as:—चलना 'to go'; देखना 'to see'. It is sometimes treated as a verbal noun, or gerund.

§103. There are three participles, the conjunctive, imperfect, and perfect, and these form the bases of the tenses.

(a) The Conjunctive Participle is formed by dropping ना from the Infinitive, as:—चल, देख. This is also the root of the verb, called in Hindi धातु. The root by itself expresses the conjunctive idea, as:—चल 'having gone' or 'go'. To

this form may be added, at the pleasure of the speaker or writer, a number of different forms as के, कर, करके, without any change in meaning. There are three future tenses which use the root as their bases, namely, the Contingent Future which carries much of the idea of the subjunctive, the Absolute Future and the Imperative. For these forms see the table of Conjugation, §105.

(b) The Imperfect Participle is formed by adding ता to the root, as:—चल plus ता equals चलता, 'walking'. From this participle there are six Imperfect tenses formed. The first of these is the Indefinite imperfect which is the simple imperfect participle without any additions. The other five combine the imperfect participle with the different tense forms of the auxiliary verb होना 'to be'. They are called the Present, Past, Contingent, Presumptive, and Past Contingent imperfect tenses. These will be more fully explained later.

(c) The Perfect Participle is formed by adding आ to the root, as:—चल plus आ equals चला 'walked'. As in the above, there are six tenses, one, the Indefinite perfect, being the perfect participle alone. The other five have the same names as those formed from the imperfect participle, and use the very same auxiliary verb forms.

Note:—In designating the tenses, the words ‘past’ and ‘present’, alone, are not used because they would not fully express the idea. ‘These Participles, with their dependent tenses, represent action in different stages of *progress*, not necessarily at different points of *time*.’
—Kellogg.

§104. First of all, the equivalent of the English ‘am’ and ‘was’ must be given, as we cannot make much progress without these *helping words*. These are sometimes mentioned as forms of the verb होना ‘to become’, but this is incorrect. The Present really comes from the Sanskrit root अस् and the Past from the root स्था. These are part of the auxiliary forms used in the conjugations. These two tenses are conjugated as follows:—

PRESENT TENSE

<i>Singular</i>		<i>Plural</i>	
मैं हूँ	‘I am’	हम हैं	‘we are’
तू है	‘thou art’, ‘you are’	तुम हो	‘you are’
वह है	‘he, she is’	वे हैं	‘they are’

These forms are both masculine and feminine.

PAST TENSE

<i>Singular</i>		<i>Plural</i>	
मैं था	'I was'	हम थे	'we were'
तू था	'thou wast', 'you were'	तुम थे	'you were'
वह था	'he, she was'	वे थे	'they were'

The above forms are all masculine. To form the feminine change the आ to ई in the singular, and the ए to ई in the plural.

§105. Along with the above we may now give the forms of the verb 'to become' in which the above auxiliary forms are used.

Infinitive, होना 'to become' (root हो)

Imperfect participle, होता 'becoming'

Perfect participle, हुआ 'become' or 'been'

Conjunctive participle, हो, होके, होकर, हो करके
'having become' or 'having been'

Noun of Agency, होनेवाला or होने हारा 'who is to become or to be'

This verb may also express simple 'being' or 'about to be'.

IMPERATIVE

- | | <i>Singular</i> | | <i>Plural</i> |
|----|-------------------------------|-----------------|----------------------|
| 1. | मैं होऊँ 'let me be-
come' | हम हों or होवें | 'let us become' |
| 2. | तू हो 'you become' | तुम हो or होओ | 'you become' |
| 3. | वह हो 'let him
become' | वे हों or होवें | 'let them
become' |

Honorific Imperative, आप होइये or हूजिये 'Your honour, be pleased to become'.

Sometimes गा is added to these honorific forms.

Sometimes होना itself is used as the Imperative with either तुम or आप. The different forms of the Imperative seem to imply a slight difference in meaning. For instance तुम हो and आप होइये 'become *now*'; आप होइयेगा 'become *in the future*'; तुम होना 'become *at your leisure*'.

Note:—होना is often rendered 'to be' as well as 'to become'.

CONTINGENT FUTURE

- | | <i>Singular</i> | | <i>Plural</i> |
|----|-----------------------------------|-----------------|-----------------|
| 1. | मैं होऊँ 'I may be' | हम हों or होवें | 'we may be' |
| 2. | तू हो or होवे 'thou
mayest be' | तुम हो or होओ | 'you may
be' |
| 3. | वह हो or होवे 'he
may be' | वे हों or होवें | 'they may be' |

ABSOLUTE FUTURE

- | | | |
|------------------------|---------------------|---------------------------|
| 1. मैं होऊँगा or हूँगा | हम होंगे or होवेंगे | ‘we shall,
will, be’ |
| 2. तू होगा or होवेगा | तुम होंगे or होओगे | ‘you will,
shall, be’ |
| 3. वह होगा or होवेगा | वे होंगे or होवेंगे | ‘they will,
shall, be’ |

Note:—1. The feminine changes आ to ई, and ए to ई. 2. The Absolute Future only adds गा, गे, or गी, गीं, to the Contingent Future. 3. This tense is equivalent to both the English future tenses, ‘shall’ and ‘will’.

INDEFINITE IMPERFECT

- | <i>Singular</i> | <i>Plural</i> |
|-----------------------------------|------------------------------|
| 1. मैं होता ‘had I
become’ | हम होते ‘had we
become’ |
| 2. तू होता ‘hadst thou
become’ | तुम होते ‘had you
become’ |
| 3. वह होता ‘had he
become’ | वे होते ‘had they
become’ |

Note:—This form as it stands expresses the barest idea of ‘becoming’ without any reference

to time, but in contingent sentences it is translated 'If I had become' or 'I would have become', which is the same as the Past Contingent Perfect.

PRESENT IMPERFECT

*Singular**Plural*

- | | |
|-----------------------------------|---------------------------------|
| 1. मैं होता हूँ 'I am becoming' | हम होते हैं 'we are becoming' |
| 2. तू होता है 'thou art becoming' | तुम होते हो 'you are becoming' |
| 3. वह होता है 'he is becoming' | वे होते हैं 'they are becoming' |

PAST IMPERFECT

- | | |
|------------------------------------|---------------------------------|
| 1. मैं होता था 'I was becoming' | हम होते थे 'we were becoming' |
| 2. तू होता था 'thou wast becoming' | तुम होते थे 'you were becoming' |
| 3. वह होता था 'he was becoming' | वे होते थे 'they were becoming' |

CONTINGENT IMPERFECT

- | | |
|--------------------------------------|----------------------------------|
| 1. मैं होता होऊँ 'I may be becoming' | हम होते हों 'we may be becoming' |
|--------------------------------------|----------------------------------|

*Singular**Plural*

2. तू होता हो 'thou mayest be becoming' तुम होते होओ 'you may be becoming'
3. वह होता हो 'he may be becoming' वे होते हों 'they may be becoming'

PRESUMPTIVE IMPERFECT

1. मैं होता 'I must be becoming' हम होते 'we must be becoming'
2. तू होता 'thou must be becoming' तुम होते 'you must be becoming'
3. वह होता 'he must be becoming' वे होते 'they must be becoming'

PAST CONTINGENT IMPERFECT

1. मैं होता 'were I becoming' हम होते 'were we becoming'
2. तू होता 'wert thou becoming' तुम होते 'were you becoming'
3. वह होता 'were he becoming' वे होते 'were they becoming'

Note:—The Imperfect forms all express an action that is incomplete or unfinished at the time indicated by the auxiliary verb.

INDEFINITE PERFECT

*Singular**Plural*

- | | |
|---------------------------|----------------------|
| 1. मैं हुआ 'I became' | हम हुए 'we became' |
| 2. तू हुआ 'thou becomest' | तुम हुए 'you became' |
| 3. वह हुआ 'he became' | वे हुए 'they became' |

Note:—This form expresses the bare 'having become'. It is completed or finished, but does not tell us when. This will be given in the following forms.

PRESENT PERFECT

- | | |
|---------------------------------|-------------------------------|
| 1. मैं हुआ हूँ 'I have become' | हम हुए हैं 'we have become' |
| 2. तू हुआ है 'thou hast become' | तुम हुए हो 'you have become' |
| 3. वह हुआ है 'he has become' | वे हुए हैं 'they have become' |

PAST PERFECT

- | | |
|----------------------------------|-----------------------------|
| 1. मैं हुआ था 'I had become' | हम हुए थे 'we had become' |
| 2. तू हुआ था 'thou hadst become' | तुम हुए थे 'you had become' |
| 3. वह हुआ था 'he had become' | वे हुए थे 'they had become' |

CONTINGENT PERFECT

*Singular**Plural*

- | | |
|----------------------------|-----------------------|
| 1. मैं हुआ 'I may have be- | हम हुए 'we may have |
| होऊँ come' | होवें become' |
| 2. तू हुआ 'thou mayest | तुम हुए 'you may have |
| होवे have become' | होओ become' |
| 3. वह हुआ 'he may have | वे हुए 'they may have |
| होवे become' | होवें become' |

PRESUMPTIVE PERFECT

- | | |
|-------------------------|------------------------|
| 1. मैं हुआ 'I must have | हम हुए 'we must have |
| होऊँगा become' | होंगे become' |
| 2. तू हुआ 'thou must | तुम हुए 'you must have |
| होगा have become' | होओगे become' |
| 3. वह हुआ 'he must have | वे हुए 'they must have |
| होगा become' | होंगे become' |

PAST CONTINGENT PERFECT

- | | |
|---------------------------|----------------------|
| 1. मैं हुआ 'had I be- | हम हुए 'had we be- |
| होता come' | होते come' |
| 2. तू हुआ 'hadst thou be- | तुम हुए 'had you be- |
| होता come' | होते come' |
| 3. वह हुआ 'had he be- | वे हुए 'had they be- |
| होता come' | होते come' |

*Note:—*1. The forms given are masculine. To form the feminine change आ to ई in the singular, and ए to ई in the plural. In the compound forms the anuswar is added to the second member only, as:—हम होती थीं, etc.

2. The form 'should' or 'would' may also be used in the Contingent tenses.

§106. Below are given the conjugations in full of two verbs, मारना 'to beat', a regular transitive verb, and जाना 'to go', an irregular intransitive verb. The perfect participle of मारना is मारा, and of जाना is गया. Other irregular verbs are करना 'to do', perfect participle किया; लेना 'to take', perfect participle लिया; होना 'to become' (given in the above section), perfect participle हुआ; and देना 'to give', perfect participle दिया. With the exception of this irregularity in the formation of the perfect participle, these verbs are conjugated in the same way as the regular verbs are. Furthermore, these verbs are the most used verbs in the language, and therefore because of constant use exhibit no difficulty after a few days of study. (Sometimes करा for किया is heard, but not in good Hindi. The perfect participle of मरना is sometimes given as मुआ, making मरना also an

irregular verb, but this is not considered good modern Hindi.)

§107. The conjugation of a transitive verb (closed root) such as मारना 'to beat' is given below. (Where the auxiliary verb appears, the alternative form given in §105 may be substituted at one's pleasure.)

Infinitive or gerund, मारना 'to beat', 'beating';
root मार.

Imperfect participle, मारता 'beating', adjective
मारता हुआ.

Perfect participle, मारा 'beaten', adjective
मारा हुआ.

Conj. participle, मार, मार के, मारकर, मार करके
'having beaten'.

Noun of agency, मारनेवाला, मारक 'a beater'.

IMPERATIVE

1. मैं मारूँ 'let me beat' हम मारें 'let us beat'
2. तू मार 'beat thou' तुम मारो 'you beat'
3. वह मारे 'let him beat' वे मारें 'let them beat'

Honorific:—आप मारिये or मारियेगा 'be pleased to beat'.

CONTINGENT FUTURE

Singular—‘I may beat’, etc.

- | | | |
|--------------|------------|------------|
| 1. मैं मारूँ | 2. तू मारे | 3. वह मारे |
|--------------|------------|------------|

Plural—‘we may beat’, etc.

- | | | |
|-------------|-------------|-------------|
| 1. हम मारें | 2. तुम मारो | 3. वे मारें |
|-------------|-------------|-------------|

ABSOLUTE FUTURE

Singular—‘I shall, or will, beat’, etc.

- | | | |
|----------------|--------------|--------------|
| 1. मैं मारूँगा | 2. तू मारेगा | 3. वह मारेगा |
|----------------|--------------|--------------|

Plural—‘we shall, or will, beat’, etc.

- | | | |
|---------------|---------------|---------------|
| 1. हम मारेंगे | 2. तुम मारोगे | 3. वे मारेंगे |
|---------------|---------------|---------------|

Note:—In the Absolute Future गा, गी, and गे are added to the Contingent Future. To form the feminine change आ to ई and ए to ई.

TENSES FORMED WITH THE IMPERFECT PARTICIPLE

INDEFINITE IMPERFECT

Singular—‘had I beaten’, etc.

- | | | |
|--------------|-------------|-------------|
| 1. मैं मारता | 2. तू मारता | 3. वह मारता |
|--------------|-------------|-------------|

Plural—‘had we beaten’, etc.

- | | | |
|-------------|--------------|-------------|
| 1. हम मारते | 2. तुम मारते | 3. वे मारते |
|-------------|--------------|-------------|

PRESENT IMPERFECT

Singular—‘I am beating’, etc.

- | | | |
|------------------|----------------|----------------|
| 1. मैं मारता हूँ | 2. तू मारता है | 3. वह मारता है |
|------------------|----------------|----------------|

Plural—‘we are beating’, etc.

1. हम मारते हैं 2. तुम मारते हो 3. वे मारते हैं

PAST IMPERFECT

Singular—‘I was beating’, etc.

1. मैं मारता था 2. तू मारता था 3. वह मारता था

Plural—‘we were beating’, etc.

1. हम मारते थे 2. तुम मारते थे 3. वे मारते थे

CONTINGENT IMPERFECT

Singular—‘I may be beating’, etc.

1. मैं मारता होऊँ 2. तू मारता हो 3. वह मारता हो

Plural—‘we may be beating’, etc.

1. हम मारते हों 2. तुम मारते होओ 3. वे मारते हों

PRESUMPTIVE IMPERFECT

Singular—‘I must be beating’, etc.

1. मैं मारता होऊँगा 2. तू मारता होगा 3. वह मारता होगा

Plural—‘we must be beating’, etc.

1. हम मारते होंगे 2. तुम मारते होगे 3. वे मारते होंगे

PAST CONTINGENT IMPERFECT

Singular—‘were I beating’, etc.

1. मैं मारता होता 2. तू मारता होता 3. वह मारता होता

Plural—‘were we beating’, etc.

1. हम मारते होते 2. तुम मारते होते 3. वे मारते होते

TENSES FORMED WITH THE PERFECT PARTICIPLE

INDEFINITE PERFECT

Singular—‘I beat’, etc.

1. मैं ने 2. तू ने 3. उसने मारा

Plural—‘we beat’, etc.

1. हम ने 2. तुम ने 3. उन ने मारा

PRESENT PERFECT

Singular—‘I have beaten’, etc.

1. मैं ने 2. तू ने 3. उस ने मारा है

Plural—‘we have beaten’, etc.

1. हम ने 2. तुम ने 3. उनने मारा है

PAST PERFECT

Singular—‘I had beaten’, etc.

1. मैं ने 2. तू ने 3. उस ने मारा था

Plural—‘we had beaten’, etc.

1. हम ने 2. तुम ने 3. उन ने मारा था

CONTINGENT PERFECT

Singular—‘I may have beaten’, etc.

1. मैं ने 2. तू ने 3. उस ने मारा हो

Plural—‘we may have beaten’, etc.

1. हम ने 2. तुम ने 3. उन ने मारा हो

PRESUMPTIVE PERFECT

Singular—‘I must have beaten’, etc.

1. मैं ने 2. तू ने 3. उस ने मारा होगा

Plural—‘we must have beaten’, etc.

1. हम ने 2. तुम ने 3. उन ने मारा होगा

PAST CONTINGENT PERFECT

Singular—‘had I beaten’, etc.

1. मैं ने 2. तू ने 3. उस ने मारा होता

Plural—‘had we beaten’, etc.

1. हम ने 2. तुम ने 3. उन ने मारा होता

Note:—The participle and the auxiliary verb are inflected throughout to agree with the object in *gender* and *number* when used in the ‘passive construction’, but in the ‘impersonal construction’ the forms given above remain—that is, in Perfect tenses of transitive verbs as:—उस ने बिल्ली मारी, ‘He struck the cat’; उस ने बिल्ली को मारा होगा, ‘He must have struck the cat’. This construction is taken up more fully in §§123 and 192.

§108. CONJUGATION OF AN INTRANSITIVE VERB (open root) जाना ‘to go’.

Infinitive or gerund जाना ‘to go’ (root जा)

Imperfect participle	जाता	adjective form, जाता हुआ
Perfect participle	गया	adjective form, गया हुआ
Conj. participle	जा, जाके, जाकर, जाकर के	'having gone'
Noun of agency	जानेवाला	'a goer'

IMPERATIVE

*Singular**Plural*

- | | | | |
|-----------------|--------------|----------------|---------------|
| 1. मैं जाऊँ | 'let me go' | हम जाएँ, जावें | 'let us go' |
| 2. तू जा | 'go thou' | तुम जाओ | 'you go' |
| 3. वह जाए, जावे | 'let him go' | वे जाएँ, जावें | 'let them go' |

Honorific जाइये or जाइयेगा 'be pleased to go'

CONTINGENT FUTURE

Singular—'I may go', etc.

- | | | |
|-------------|-----------------|-----------------|
| 1. मैं जाऊँ | 2. तू जाए, जावे | 3. वह जाए, जावे |
|-------------|-----------------|-----------------|

Plural—'we may go', etc.

- | | | |
|-------------------|------------|-------------------|
| 1. हम जाएँ, जावें | 2. तुम जाओ | 3. वे जाएँ, जावें |
|-------------------|------------|-------------------|

ABSOLUTE FUTURE

Singular—'I shall, or will, go', etc.

- | | | |
|---------------|-------------|-------------|
| 1. मैं जाऊँगा | 2. तू जाएगा | 3. वह जाएगा |
|---------------|-------------|-------------|

Plural—‘we shall, or will, go’, etc.

1. हम जाएँगे 2. तुम जाओगे 3. वे जाएँगे

TENSES FORMED WITH THE IMPERFECT PARTICIPLE

INDEFINITE IMPERFECT

Singular—‘had I gone’, etc.

1. मैं जाता 2. तू जाता 3. वह जाता

Plural—‘had we gone’, etc.

1. हम जाते 2. तुम जाते 3. वे जाते

PRESENT IMPERFECT

Singular—‘I am going’, etc.

1. मैं जाता हूँ 2. तू जाता है 3. वह जाता है

Plural—‘we are going’, etc.

1. हम जाते हैं 2. तुम जाते हो 3. वे जाते हैं

PAST IMPERFECT

Singular—‘I was going’, etc.

1. मैं जाता था 2. तू जाता था 3. वह जाता था

Plural—‘we were going’, etc.

1. हम जाते थे 2. तुम जाते थे 3. वे जाते थे

CONTINGENT IMPERFECT

Singular—‘I may be going’, etc.

1. मैं जाता होऊँ 2. तू जाता होवे 3. वह जाता होवे

Plural—‘we may be going’, etc.

1. हम जाते होवें 2. तुम जाते होओ 3. वे जाते होवें

PRESUMPTIVE IMPERFECT

Singular—‘I must be going’, etc.

1. मैं जाता होऊँगा 2. तू जाता होगा 3. वह जाता होगा

Plural—‘we must be going’, etc.

1. हम जाते होएँगे 2. तुम जाते होओगे 3. वे जाते होएँगे

PAST CONTINGENT IMPERFECT

Singular—‘were I going’, etc.

1. मैं जाता होता 2. तू जाता होता 3. वह जाता होता

Plural—‘were we going’, etc.

1. हम जाते होते 2. तुम जाते होते 3. वे जाते होते

TENSES FORMED WITH THE PERFECT PARTICIPLE

INDEFINITE PERFECT

Singular—‘I went’, etc.

1. मैं गया 2. तू गया 3. वह गया

Plural—‘we went’, etc.

1. हम गये 2. तुम गये 3. वे गये

PRESENT PERFECT

Singular—‘I have gone’, etc.

1. मैं गया हूँ 2. तू गया है 3. वह गया है

Plural—‘we have gone’, etc.

1. हम गये हैं 2. तुम गये हो 3. वे गये

PAST PERFECT

Singular—‘I had gone’, etc.

1. मैं गया था 2. तू गया था 3. वह गया था

Plural—‘we had gone’, etc.

1. हम गये थे 2. तुम गये थे 3. वे गये थे

CONTINGENT PERFECT

Singular—‘I may have gone’, etc.

1. मैं गया होऊँ 2. तू गया होवे 3. वह गया होवे

Plural—‘we may have gone’, etc.

1. हम गये हों 2. तुम गये होओ 3. वे गये हों

PRESUMPTIVE PERFECT

Singular—‘I must have gone’, etc.

1. मैं गया होऊँगा 2. तू गया होगा 3. वह गया होगा

Plural—‘we must have gone’, etc.

1. हम गये होंगे 2. तुम गये होंगे 3. वे गये होंगे

PAST CONTINGENT PERFECT

Singular—‘had I gone’, etc.

1. मैं गया होता 2. तू गया होता 3. वह गया होता

Plural—‘had we gone’, etc.

1. हम गये होते 2. तुम गये होते 3. वे गये होते

Note:—In all the above forms आ becomes ई and ए becomes ई in the feminine.

§109. INFINITIVE AS A VERBAL NOUN.

When the Infinitive is used as a Gerund or Verbal Noun (क्रियार्थक संज्ञा) it is inflected as a Tadbhava noun in आ in the singular only. Thus we have लड़ना 'fighting'; लड़ने का 'of fighting'; लड़ने में 'in fighting', etc. There is another verbal noun formed by adding आ to the root, as लड़ plus आ equals लड़ा 'fighting'. This resembles the perfect participle, but in the irregular verbs it is more distinct, as:—from जाना 'to go', we have जा plus आ equals जाया 'going' whereas the perfect participle is गया. This will be met with in the formation of Frequentative and Desiderative Compounds, §§137 and 138.

§110. ROOTS.

The root of a verb (धातु) is obtained by dropping the ना from the infinitive. This will be met in several compound verbs. It is identical with the second person singular Imperative. Roots that end in a vowel are sometimes said to be *open roots*, and their verbs *pure verbs*, while those ending in a consonant—that is, with the inherent अ—are

closed roots, and their verbs *mixed* verbs, as जाना and रोना (roots जा and रो) are *open*; बोलना and रहना (roots बोल and रह) are *closed*.

XI. ANALYSIS OF TENSES

§111. When the root terminates in आ, ए, ओ or ई, the letter य is inserted before the आ of the perfect participle, as:—पाना ‘to obtain,’ root पा, perfect participle पाया ‘obtained’; सोना ‘to sleep’, root सो, perfect participle सोया ‘slept’. In the case of ई the long vowel becomes short, as: पीना ‘to drink’, root पी, perfect participle पिया ‘drunk’. When these perfect participles are inflected, the य may disappear. It may become either पाये or पाए, पिये or पिए. In forming the feminine the य vanishes altogether, as:—पाया *masculine*, पाई *feminine singular* and पाई *feminine plural*; पिया *masculine*, पी *feminine singular* and पी *feminine plural*.

§112. The Contingent Future (सम्भाव्य भविष्यत्) is formed by adding the following terminations to the root:—

Singular—first person ऊँ, second person ए, third person ए.

*Plural—first person एँ, second person ओ, third person ऐँ.

Thus from चलना, root चल, we have मैं चलूँ ‘I may walk’; हम चलें ‘we may walk’, etc. This is but one of the possible translations of the Contingent.

It has to do with any future act of the verb. It may be a question, an exclamation or a direct statement. The context and the intonation of voice determine its meaning.

§113. The Imperative (विधि) is identical with the Contingent Future except in the second person singular where the root alone is used, as:—तू चल. As this is usually a term of disrespect or reproach, it should be seldom used. The second person plural is used even when the singular is intended. The *first* and *third* persons of the Imperative convey the idea of *entreaty* or *request* rather than command, as:—हम चलें ‘may we go’, or ‘let us go’. The ordinary command or order is तुम जाओ ‘you go’; तुम आओ ‘you come’, but a respectful form, though colloquial, with तुम is जाइयो, which means ‘please go’. The honorific आप is, however, the most common in respectful address, and the form used is जाइये or जाइयेगा, that is इये or इयेगा is added to the root, and may be translated, ‘Your honour will be pleased to go’, or whatever the verb may be.

§114. The Absolute Future (सामान्य भविष्यत्) adds गा *masculine*, गी *feminine*, to the singular, and गे *masculine* and गीं *feminine*, to the plural of the Contingent

Future forms. A careful study of the conjugation in §§105, 107, and 108 will make this clear. A number of alternative forms might have been given, but we have confined ourselves to the two most common. Where more than one form is given, the first is the one generally preferred, though very often it is a matter of taste. Note the similarity between the forms of the second and third persons in the singular and the first and third in the plural.

§115. The tenses from the imperfect (अपूर्ण) and the perfect (पूर्ण) participles may be treated in pairs, as they each add the same forms of the auxiliary verb. The indefinites, however, add no auxiliary. The participles when used by themselves represent simply an action without reference to time; it may be past, present or future. The imperfect denotes incomplete action, but this form is seldom used by itself. It is used in conditional sentences very often, as:—यदि तुम आते तो मैं भी आता, 'If you had come (then) I would have come also'. The Perfect represents the action as complete, but without reference to time, as:—'I came'. These are called the Indefinite Imperfect and the Indefinite Perfect tenses.

§116. The Present Imperfect (सामान्य वर्तमान) denotes an incomplete action in the present time, that is an action still in progress, as:—मैं आता हूँ 'I am coming', or simply 'I come'. In the same way, the Present Perfect (आसन्नभूत) indicates an action finished in the present, as:—मैं आया हूँ 'I am come' or 'I have come', or simply 'I came'. There is also this to be said about the Present Imperfect, that it expresses habitual action as well as present action, just as in English.

§117. The Past Imperfect (अपूर्ण भूत) is incomplete action in the past, as:—मैं आता था 'I was coming'. That is, I was in the act of coming at some time in the past. The Past Perfect (पूर्ण भूत) is action completed in the past, as:—मैं आया था 'I had come'.

§118. The Presumptive Imperfect (संदिग्ध वर्तमान) and the Presumptive Perfect (सन्दिग्ध भूत) indicate the same incompleteness and completeness as in §117, but with this difference that the action is presumed or probable, as:—वह आता होगा 'he must be coming'; वह आया होगा 'he must have come'.

§119. The Contingent Imperfect (सम्भाव्य वर्तमान) denotes a possible present, though incomplete,

action as:—वह आता हो 'he may be coming'; and the Contingent Perfect (सम्भाव्य भूत) denotes a possibility in the past, as:—वह आया हो 'he may have come'.

§120. The Past Contingent Imperfect (अपूर्ण संकेतार्थ) indicates a possible incomplete action in some past time and depending on some other action, as:—तुम आते होते 'had you been coming'. The idea implied is that you were not coming. The Past Contingent Perfect (पूर्ण संकेतार्थ) denotes possible action completed in the past, as:—यदि वे आये होते तो ठीक होता, 'If they had come it would have been well', the inference again being that they did not come. This pair of contingents corresponds to the 'contrary to fact' conditional sentences found in Latin.

§121. The more idiomatic and common way of expressing the Imperfect tenses is by the use of the verb रहना 'to remain'. The root of the principal verb is compounded with the perfect participle, रहा, and then the combination has the force of the imperfect participle, and this may be conjugated in all the imperfect tenses except the indefinite. With the verb आना 'to come' the Indefinite Imperfect form would be मैं आ रहा, etc., if it

appeared, but it does not fit in with the scheme of this idiom, as do the other tenses given below. Hence we should do well to consider this particular tense as *wanting*.

PRESENT IMPERFECT

- | | | | |
|------------------|-------------------|--------------|-------------------|
| 1. मैं आ रहा हूँ | 'I am coming' | हम आ रहे हैं | 'we are coming' |
| 2. तू आ रहा है | 'thou art coming' | तुम आ रहे हो | 'you are coming' |
| 3. वह आ रहा है | 'he is coming' | वे आ रहे हैं | 'they are coming' |

PAST IMPERFECT

- | | | | |
|-----------------|--------------------|--------------|--------------------|
| 1. मैं आ रहा था | 'I was coming' | हम आ रहे थे | 'we were coming' |
| 2. तू आ रहा था | 'thou wast coming' | तुम आ रहे थे | 'you were coming' |
| 3. वह आ रहा था | 'he was coming' | वे आ रहे थे | 'they were coming' |

CONTINGENT IMPERFECT

- | | | | |
|-------------------|-------------------------|---------------|---------------------|
| 1. मैं आ रहा होऊँ | 'I may be coming' | हम आ रहे हों | 'we may be coming' |
| 2. तू आ रहा हो | 'thou mayest be coming' | तुम आ रहे होओ | 'you may be coming' |

3. वह आ 'he may be वे आ रहे 'they may be
रहा हो coming' हों coming'

PRESUMPTIVE IMPERFECT

1. मैं आ रहा 'I must be हम आ रहे 'we must be
होऊँगा coming' रहें होंगे coming'
2. तू आ रहा 'thou must तुम आ रहे 'you must
होगा be coming' होंगे be coming'
3. वह आ 'he must be वे आ रहे 'they must
रहा होगा coming' होंगे be coming'

PAST CONTINGENT IMPERFECT

1. मैं आ रहा 'were I com- हम आ रहे 'were we
होता ing' होते coming'
2. तू आ रहा 'wert thou तुम आ रहे 'were you
होता coming' होते coming'
3. वह आ 'were he वे आ रहे 'were they
रहा होता coming' होते coming'

Masculine आ changes to ई in the feminine singular and masculine ए changes to ई in the feminine plural.

The above construction with रहना differs from the regular Imperfect tenses in that the regular tenses without रहना may have the simple meaning

of the tense, and may also express an habitual action, while the above construction expresses the simple meaning of the Imperfect tense and nothing more. Illustrations of this are as follows:—
 तुम यहाँ क्या करते हो?, 'What are you doing here?'; मैं हिन्दी पढ़ता हूँ, 'I am studying Hindi'; मोहन कभी नहीं आता है, 'Mohan never comes'; जी हाँ वह आता है, 'O yes, he does come'; भगवती आ रही है, 'Bhagwati is coming'; रामनाथ का चेहरा चमक रहा है, 'Ram Nath's face is shining'. The last two show simple present imperfect action, while the others show habitual action as well.

§122. The word 'tense' is translated by the word काल 'time'. Present tense, वर्तमान काल; Past tense, भूत काल; Future tense, भविष्य काल. 'Voice' is वाच्य; Active voice, कर्तृ वाच्य; Passive voice, कर्म वाच्य. A Causal verb is प्रेरणार्थक क्रिया; a Compound verb, संयुक्त क्रिया. A Transitive verb is सकर्मक क्रिया; Intransitive verb, अकर्मक क्रिया.

§123. CONSTRUCTION WITH ने (AGENTIVE CASE). Hindi grammarians usually class the form ने with the Nominative case because it is the subject of the sentence, but we have given it a place by itself and called it the Agentive case, because it requires a special construction of the verb that the

nominative case does not have. (See §107, Perfect Tenses.)

(a) ने is used with all the Perfect tenses of transitive verbs. Two constructions are then possible, as follows:—

(1) The object takes the nominative form of the Accusative case, and the verb agrees with it in number and gender, as:—उस ने फल खाया, ‘He ate fruit’; तुम ने रोटी खाई, ‘You ate bread’; उन्होंने यात्रा की, ‘They made a journey’; मैं ने चिड़ियाँ देखीं, ‘I saw birds’. In this construction the number, gender and person of the subject have nothing to do with the verb. The gender and number of the verb are governed by the object only.

Note:—The ने is not translatable, but if it were, the word ‘by’ might come as near to it as anything.

(2) In the second construction the object is put in the Accusative case with को, the second Accusative form, and the verb is put in the masculine singular regardless of the gender and number of either subject or object, as:—राम ने अपने भाई को देखा, ‘Ram saw his brother’; लड़की ने घोड़ों को देखा, ‘The girl saw the horses’; पंडित ने लड़कियों को पढ़ाया है, ‘The Pandit has taught the girls’; जंगली हाथियों ने गरीब नगर

वासियों को पैरों के नीचे रौंदा, 'The wild elephants trampled the villagers under their feet'.

(b) For convenience these two are called the Passive and Impersonal construction respectively. Although it would seem that the ने might be translated by the word 'by', Indian grammarians do not recognize the noun or pronoun preceding it as anything but the direct subject of the sentence and class it as one form of the Nominative case. For further discussion of this important subject see §192.

§124. There are eight verbs that are exceptions to the above rule, some of them only under certain circumstances. Though these verbs are transitive they take the subject in the nominative case, and the number and gender of the verb are governed by the gender and number of the subject and not by the object.

(a) The following five verbs, although they are transitive, and take an object, always use the subject in the Nominative case:—बोलना 'to talk'; भूलना 'to forget'; लाना 'to bring'; बकना 'to talk idly'; जनना 'to give birth'. These may be illustrated in this way:—वह बोला 'he talked'; तुम भूले 'you forgot'; मैं बहुत रुपये लाया हूँ, 'I have brought much

money'; वह पुत्र जनी, 'She gave birth to a son'; लड़का बका, 'The boy chattered'.

(b) When the object is mentioned, लड़ना 'to fight', uses the Agentive case, otherwise not, as:—उन्होंने ने मुकदमा लड़ा, 'They fought a case', but when the object is not mentioned it takes the subject in the Nominative case, as:—वे आपस में खूब लड़े, 'They fought much among themselves'; सुहराब और रस्तम तलवार से लड़े, 'Sohrab and Rustom fought with swords'.

(c) समझना 'to understand' may take the ने or may not, as:—वह हिन्दी समझा, or उस ने हिन्दी समझी, 'He understood Hindi'.

(d) पाना 'to obtain' takes the subject in the nominative when it is used in the Acquisitive Compound, as:—वह बोलने पाया, 'He was permitted to speak'. Elsewhere पाना takes the subject in the Agentive case, as:—उन्होंने ने लड़के को मंदिर में पाया, 'They found the boy in the temple'.

§125. THE PASSIVE VOICE (कर्मवाच्य).

The passive voice is formed by adding the verb जाना 'to go' to the perfect participle of any transitive verb. The participle is then carried throughout the entire conjugation, being affected only by the gender and number of the subject. The passive

never uses the Agentive case. आ becomes ए in the masculine plural, ई in the feminine singular and ई in the feminine plural. This form must not be confused with the Progressive discussed in §143.

(a) Thus the Passive of करना 'to do' is किया जाना as:— काम किया गया, 'Work was done'; of पीना 'to drink' is पिया जाना as:—दूध पिया जाता है, 'Milk is being drunk'; of लिखना 'to write' is लिखा जाना, as:— वह पत्र लिखा गया, 'That letter was written'.

(b) The subject of a sentence in the active voice becomes the Agent. The agent, when expressed, is in the Instrumental case, as:— लड़का छड़ी से पीटा जाता है, 'The boy is being beaten with a stick'; रोटी लड़के से ली जाती है, 'Bread is being taken by the boy'.

(c) This form is often used in an idiom to express an impersonal negative. The verb is always in the third person, masculine singular, as:— उस से बोला नहीं जाता, 'He cannot speak'; मुझ से यहाँ बैठा नहीं जाता, 'I cannot sit here'; हम से रहा न गया, 'We could not stand it'; लड़के से चला नहीं जाता, 'The boy cannot walk'. This form always implies impossibility of a moral or mental nature. Physical impossibility is expressed by the inflected imperfect participle and forms of the verb बनना, as:—मुझ से

चलते नहीं बनता है, 'I am unable to walk'. The physical possibility of doing a thing is also expressed in this latter way by omitting the न or नहीं.

§126. NEUTER VERBS (अकर्मक क्रिया).

The Passive Voice, as such, is not so often employed in the Hindi language as in English, because there are a great many verbs that have a passive meaning though their form is active. These are called neuter verbs (अकर्मक क्रिया). A few illustrations will suffice to show their form and nature.

यह कपड़ा कहाँ बनता है ?	'Where is this cloth made ?'
खिड़की अपने आप खुलती है	'The window is opening of itself'.
पेड़ हिलता है	'The tree is being shaken', or 'The tree shakes'.
मिठाई कहाँ बिकती है ?	'Where are sweets being sold ?'

§127. NEUTER-PASSIVE VERBS (भाव वाच्य क्रिया).

In addition to the neuter verbs, there is an even larger class of verbs that combine with जाना to form neuter-passive verbs. These differ from the ordinary passive voice—the true passive—in that they are formed with the root of the verb instead of

the perfect participle. Illustrations of these verbs abound:—हाथ जल गया, 'The hand was burnt'; टोपी फट गई, 'The hat was torn'; मेरी उंगली कट गई, 'My finger was cut'; द्वार खुल गया, 'The door was opened'; खाना पक जाता है, 'The food is being cooked'; पेड़ हिल जाता है, 'The tree is being shaken'.

In both of these classes of verbs the agent may be expressed or understood, or there may be no thought of an agent at all, the only thought being to express the action of the verb. When attention is drawn to the agent the true passive form is usually employed, as:—यह किस से बिगाड़ा गया?, 'By whom was this ruined?' The verb जाना is used elsewhere to form Intensive and other Compounds, but in verbs like those in the preceding paragraphs जाना is more than an Intensive, as it helps in expressing distinctly the passive idea in these neuter verbs, which may therefore be rightly styled Neuter-Passive verbs.

§128. CAUSAL VERBS.

The formation and use of causal verbs is an interesting study. Verbs expressing a simple verbal idea, whether active or passive, are said to be Primitive verbs. From these may be derived a causal and a second causal verb. The causal

verb expresses *immediate* causation, that is, causing someone to do an act. The second causal is *mediate* causation, that is, causing someone to cause a third party to do an act. For instance, from the primitive verb करना 'to do', comes the causal कराना 'to have (it) done', and the second causal करवाना 'to cause to have (it) done'. यह काम करो means 'Do this work (yourself)'; यह काम कराओ, 'Have this work done (by somebody)' and यह काम करवाओ, 'Cause (someone) to have this work done (by somebody)'.

§129. The first and general rule for the formation of the causal is that आ is added to the root to form the first causal, and वा to form the second causal. By adding the infinitive ending ना to the root thus modified the infinitive of the causal verb is formed. The conjugational forms all follow as in §107. Verbs of different forms may be placed in different classes. There may be slight but natural modifications.

(a) Verbs whose root ends in a consonant preceded by a short vowel are regular:—

बनना	'to be made'	बनाना	'to make'
		बनवाना	'to have made'

उठना 'to rise'	उठाना 'to raise'
उठवाना 'to cause to raise'	
सुनना 'to hear'	सुनाना 'to tell'
सुनवाना 'to cause (another) to tell'	

Other verbs in this class are:—

छिपना 'to be hidden'	पकना 'to ripen,' or
जलना 'to burn'	'to be cooked'
मिलना 'to meet', or 'to mix' etc.	

(b) Roots of more than one syllable with short vowels are treated in the same way as the above. Care must be taken to pronounce long vowels long, as below:—

चमकना (cha-mak-ná)	चमकाना (cham-ká-ná)
'to shine'	'to cause to shine'
चमकवाना (cha-mak-wá-ná)	'to have (someone else) cause (some article) to shine'.

The following are treated in the same way:—

पकड़ना 'to catch'	समझना 'to understand'
भटकना 'to go astray'	बदलना 'to change'
परखना 'to test'.	

(c) Some Primitive neuter verbs of monosyllabic root with a short vowel simply lengthen that

vowel for the first causal. The second causal is then formed in the regular way, as:—

कटना 'to be cut'	काटना 'to cut'
कटवाना 'to cause to cut'	
बँटना 'to be divided'	बाँटना 'to divide'
बँटवाना 'to cause to be distributed'	
बंधना 'to be bound'	बाँधना 'to fasten'
बंधवाना 'to cause to be fastened'	
पिसना 'to be ground'	पीसना 'to grind'
पिसाना or पिसवाना 'to cause to be ground'	
खिंचना 'to be pulled'	खींचना 'to pull'
खिंचवाना 'to cause to pull'	

Sometimes the *gun* or *vriddhi* is substituted for the cognate long vowel, as:—

खुलना 'to be opened'	खोलना 'to open'
खुलवाना 'to cause to open'	
खिंचना 'to be pulled'	खैंचना 'to pull'
खिंचवाना 'to cause to pull'	

In addition to the *gun* and *vriddhi*, a few verbs change ट to its cognate ड, as:—

छूटना 'to be discharged'	छोड़ना 'to leave'
छुड़वाना 'to liberate'	
टूटना 'to break' (intr.)	तोड़ना 'to break' (tran.)
तूड़ाना 'to cause to break'	

फटना 'to tear' (intr.) फाड़ना 'to tear' (tran.)
 फड़वाना 'to cause to tear'
 फूटना 'to burst' (intr.) फोड़ना 'to burst' (tran.)
 फुड़वाना 'to cause to burst'

(d) Monosyllabic roots with long vowels shorten that vowel when adding the causal sign. Open roots insert a ल before the causal ending, as:—

घूमना 'to go around' घुमाना 'to turn around'
 घुमवाना 'to cause to turn around'
 जागना 'to wake' जगाना 'to awaken'
 जगवाना 'to cause to awaken'
 जीतना 'to conquer' जिताना 'to cause to conquer'
 जितवाना 'to cause to cause to conquer'
 सोना 'to sleep' सुलाना 'to put to sleep,'
 सुलवाना 'to cause to put to sleep'
 पीना 'to drink' पिलाना 'to give to drink'
 पिलवाना 'to cause to give to drink'
 खाना 'to eat' खिलाना 'to feed'
 खिलवाना 'to cause to feed'
 देना 'to give' दिलाना 'to cause to give'
 दिलवाना 'to have one cause to give'

Exceptions are words in ऐ or औ. These retain their vowel and form the causal according to the first illustrations, as:—

तैरना 'to swim'	तैराना 'to cause to swim'
तैरवाना 'to cause to cause to swim'	
दौड़ना 'to run'	दौड़ाना 'to cause to run'
दौड़वाना 'to cause to cause to run'	

(e) Besides the above regular rules, there are a few common verbs more or less irregular as the following list will show:—

बैठना 'to sit'; बैठाना or बिठाना or बिठलाना; बिठवाना
कहना 'to say'; कहाना or कहलाना; कहलवाना
खेलना 'to play'; खेलाना or खिलाना; खेलवाना, खिलवाना
बोना 'to sow'; बोझाना; (other forms wanting)
सीखना 'to learn'; सिखाना or सिखलाना 'to teach'; सिखवाना
देखना 'to see'; दिखाना or दिखलाना 'to show'; दिखवाना
जानना 'to know'; जनाना, जतलाना or जताना 'to inform' जतलवाना
लेना 'to take'; लिवाना 'to cause to take'
रोना 'to weep'; रुलाना 'to cause to weep'; रुलवाना
बिकना 'to be sold'; बेचना 'to sell'; बिकाना
रखना 'to put'; रखाना 'to keep'; रखवाना
धुलना 'to be washed'; धोना 'to wash'; धुलना or धुलवाना

(f) It may be observed that in advancing from the Primitive to the Causal there is sometimes a slight change in the wording of the meaning, as:—

पढ़ना 'to read', पढ़ाना 'to teach', i.e. 'to cause to read'

सीखना 'to learn', सिखाना 'to teach', i.e. 'to cause to learn'

बोलना 'to speak', बुलाना 'to cause to speak', बुलवाना 'to cause to be made to speak'

कहना 'to say', कहाना or कहलाना 'to cause to say'

बुलाना 'to call', बुलवाना 'to cause to call'.

XII. COMPOUND VERBS

§130. Compound verbs are very numerous in Hindi, but they fall quite naturally into groups or classes. The arrangement used by grammarians is adopted here for convenience and followed more or less closely.

The ability to grasp the full significance of these compounds comes only with constant usage. In some cases the meaning of the first part of the compound is only intensified, and that in varying degrees; in others the compound partakes of the meaning of both members; while in still others the emphasis is on one or the other.

§131. The combinations may be named and classified as follows:—

CLASS I

Formed with the root and one of the verbs
given below

- A. Intensives, लेना, देना, पढ़ना, etc.
- B. Potentials, सकना.
- C. Completives, चुकना.

CLASS II

Formed with the verbal noun—(Perfect participle)

- A. Frequentatives, करना.

B. Desideratives, चाहना.

CLASS III

Formed with the infinitives

- A. Inceptives, लगना.
- B. Permissives, देना.
- C. Acquisitives, पाना.

CLASS IV

Formed with the participles

- A. Continuatives रहना.
- B. Progressives, जाना.
- C. Staticals, आना, etc.
- D. Reiteratives, various verbs.

CLASS V

Formed with nouns and adjectives

Nominals, करना, खाना, देना, मारना, etc.

CLASS I. FORMED WITH THE ROOT

§132. Kellogg calls this the class combined with the conjunctive participle, and then adds that it is the form that is identical with the root that is used, and his numerous illustrations are in this form. Furthermore there is no trace of a conjunc-

tive participle meaning in the compounds. Hence reference will be to the root in this discussion.

§133. (A) In *Intensive* compounds the verbal idea is contained in the first member of the compound, which is the root form. The other member of the compound, though fully conjugated, intensifies or in some way modifies the meaning of the verb. It is not always possible to express in English the idea contained in a compound without the use of some adverb or preposition, as:—फेंक देना 'to throw *away*'; खा जाना 'to eat *up*'; ले लेना 'to take *away*'; काट डालना 'to cut *off*'; तोड़ डालना 'to break *in pieces*'; बोल उठना 'to speak *up*'; पी लेना 'to drink' (intensive), etc.; देना 'to give' and लेना 'to take' are commonly used to intensify a verb—the latter in favour of the person speaking, and the former in favour of the other party. On this last point there seems to be no hard and fast rule, but it is a general tendency. पड़ना 'to fall'; डालना 'to throw', 'to pour'; आना 'to come'; जाना 'to go'; उठना 'to rise'; बैठना 'to sit'; रखना 'to place'; 'to keep'; and रहना 'to remain' are among the common verbs that are used as the second member of the intensive compounds. Only the second member of the compound is conjugated.

§134. (B) *Potential* compounds are formed by adding to the root of verbs the conjugated forms of the verb सकना, 'to be able', as:—वह जा सकता है, 'He can go'; वह उठ सकेगी, 'She will be able to rise'. This construction with सकना may also imply permission. सकना is never used by itself.

§135. Further illustrations of this compound are as follows:—वह बोल सकती है, 'She is able to speak'; वह काम कर सका, 'He could work'. This compound is treated in all tenses as an intransitive verb: the subject is always in the Nominative case.

(a) Sometimes the inflected form of the infinitive is heard with सकना, as:—मैं जाने सकता हूँ, 'I am able to go', but this is not correct. मैं जा सकता हूँ is the correct form.

(b) Sometimes the potential idea is expressed with the infinitive and आना or पाना, as:—मुझे लिखना आता है, 'I can write'; मैं बोलने नहीं पाया, 'I did not find it in me to speak', or 'I was not able to speak'.

§136. (C) *Completive* compounds are formed by adding to the root the forms of the verb, चुकना 'to be finished'. The causal चुकाना 'to complete', and the intensive चुक जाना 'to be used up', are in use, but चुकना is mainly, though not exclusively, used in this compound. The imperfect participle

of this compound, however, is rarely used. A few illustrations are given:—वह जा चुका, 'He is already gone'; वह खा चुकी, 'She has finished eating'; वे कर चुके होंगे, 'They must have finished doing (it)'. The compound is treated as an intransitive verb, with the subject in the Nominative case.

CLASS II. FORMED WITH VERBAL NOUNS

§137. (A) *Frequentatives* are formed by adding the verb करना to verbal nouns in आ, which is the gerund that has the perfect participle form, as:—वह आया करता है, 'He often comes'; यह काम किया करो, 'Do this work regularly'. That this form is not the perfect participle is clear from such illustrations as:—वह जाया करती है, 'She often goes'. This form with जाना seems like an innovation, as all the other irregular verbs use their ordinary perfect participle forms in this compound, as:—आज से आराधना पाँच बजे हुआ करेगी, 'From today the worship service will be at 5 o'clock'.

- It must be observed that this compound differs from the Continuative in that it denotes action done more or less regularly and frequently, but at intervals. It might also be called an *habitual* compound:—वह रोया करती है, 'She is in the habit of

weeping'. Frequentatives never use the Agentive case—indeed, it never is used in the perfect tenses.

§138. (B) *Desideratives* are formed with the use of the verbal noun in आ and the verb चाहना 'to desire'. The compound denotes the desire to do the thing expressed by the first member, as:—मैं यह कहा चाहता हूँ, 'I desire to say this'; उस ने किया चाहा था, 'He had desired to do (that)'. This compound also expresses in the imperfect tenses the immediacy of an action, as:—घड़ी में तीन बजा चाहता है, 'The clock is about to strike three'.

(a) Perhaps the more common Desiderative is that compounded with the infinitive. In this there seems to be a swing away from the use of the inflected form to the uninflected. It is quite proper to say, वह जाने चाहता है, 'He desires to go', and it is also correct to say, वह जाना चाहता है. The use of these two forms varies in different provinces, but the latter is more commonly used.

(b) Another very useful form of the Desiderative is construed with the infinitive and the respectful form चाहिये to express *obligation* or *duty*. With this construction the subject of the English sentence is put in the Dative case, as:—तुम को जाना चाहिये,

‘You ought to go’; इसे इस पुस्तक को पढ़ना चाहिये, ‘He ought to read this book’. *Obligation* or *duty* is also expressed by the infinitive with पढ़ना or होना, as:—मुझे जाना पड़ता है, ‘I have to go’; उस को सीखना होता है, ‘He has to learn’.

CLASS III. FORMED WITH THE INFLECTED
INFINITIVE

§139. (A) *Inceptive* compounds are formed with the inflected infinitive, and the forms of the verb लगना. Thus combined it expresses the beginning of the action of the infinitive. By itself लगना has a great variety of meanings—a very useful verb—but it is only in this compound form that it conveys the meaning of beginning. Examples are numerous:—वह मारने लगा, ‘He began to beat’; वह जाने लगी, ‘She began to go’. The expression is so common that it is often used where there is not much thought of beginning, as कहने लगे, ‘began to say’, which may not have in it much more than what is expressed in English by ‘he said’.

This compound is used almost entirely in the perfect tenses, though present and future tenses are also met with. The subject of the sentence, however, is always in the Nominative case.

§140. (B) *Permissives* are formed with the inflected infinitive by adding the word देना 'to give'. They express *permission* to do the act indicated by the infinitive, as:—उस ने मुझे जाने दिया, 'He allowed me to go'; मुझे जाने दो, 'Let me go'; उस को बोलने दीजिये, 'Please let him speak'.

(a) This compound is used in all the tenses, and also places the subject in the Agentive case with the perfect tenses.

§141. (C) *Acquisitives* also are formed with the inflected infinitive and the verb पाना 'to obtain', and express the *acquisition* of the act denoted by the infinitive. Unlike the Permissive, it is an intransitive expression, consequently it never uses the Agentive case. वह दर्शन करने पाया, 'He obtained permission to see (him)' is an illustration of the Acquisitive.

(a) *Permissives* have to do principally with the giver while *Acquisitives* have to do with the recipient. उस ने जाने दिया, 'He gave (permission) to go', is a Permissive; वह जाने पाया, 'He obtained (permission) to go', is an Acquisitive. There is also somewhat of a potential idea involved in the *Acquisitives*, as:—मैं आने नहीं पाया, 'I did not get (an opportunity) to come'; वह बोलने पाया, 'He got

(an opportunity) to speak'.

CLASS IV. FORMED WITH THE IMPERFECT
AND PERFECT PARTICIPLES

§142. (A) *Continuatives* are compounds of both the imperfect and perfect participles with the verb रहना 'to remain', and denote the continuance of an action. The participle agrees with the subject in gender and number. This compound differs from the Frequentative in that the latter implies a repetition at intervals, while the Continuative is continuous in action, as:—वह हँसता रहता है, 'He keeps on laughing'; वह बोलता रहता है, 'He continues to talk' (literally, 'He remains talking'); वह बैठी रहेगी, 'She will remain seated'; आशिष तुम्हारे साथ बनी रहे, 'May blessing remain with you'.

(a) Note the difference between three somewhat similar expressions:—वह गाता है, 'He is singing'; वह गा रहा है, 'He is engaged in singing'; वह गाता रहता है, 'He continues singing'.

- (b) The expression जाता रहना usually means 'to die'. वह जाता रहा, 'he died'. Similarly उस का असर जाता रहा means 'His influence was gone'.

§143. (B) *Progressives* are closely related to the Continuatives. They are different, however, and cannot

be used interchangeably. Progressives take the verb जाना with either perfect or imperfect participle. The action of the participle is represented as steadily progressing or advancing. There is progress registered, as:—वह पढ़ता जाता है, 'He is going on reading'; वे काम करते जाते हैं, 'They are going on working'; वह स्तुति करता हुआ गया, 'He went along (the road) praising'. Care must be taken not to confuse this with the Passive Voice (see §125).

(a) With the perfect participle the verb आना may also be employed in this compound, as:—वह चला आता है, 'He is coming along'; चले आओ, 'Come along'.

(b) The participle agrees with the Nominative subject in gender and number.

§144. (C) One more interesting and valuable verbal compound is to be noted, viz., the *Statical*. This is closely related to the foregoing. It represents motion or condition while in the act or state of doing a thing, with this peculiarity that the participle always remains inflected in the masculine plural form, as:—वह रोते हुए आई, 'She came weeping'; वह आनन्द करते हुए आया, 'He came rejoicing'; कमर में चमड़े का पटुका बाँधे हुए था, 'A leather belt was tied about his waist'.

§145. (D) The *Reiteratives* are not given a class by themselves, but are worthy of note. In these compounds, verbs of similar or the same meaning and often of similar sound are repeated. This repetition adds little or nothing to the meaning of the first member of the compound, but the rhyme or rhythm is pleasing to the ear, and therefore the custom is quite common. These are some of the examples of this:—समझाए बुझाए ‘having explained’; सब छोड़ छाड़ ‘having left everything’; देख भाल करके ‘having supervised’; तोड़ मोड़ कर ‘having smashed (things)’; जो कुछ इन मनुष्यों से किया चाहते हो सोच समझ के करना, ‘Whatever you intend to do about these men do it after careful thought’; आप की देख रेख में ‘under your supervision’.

§146. Compounds that express only one verbal idea, either intensified or modified in some way, and whose first member remains unchanged, such as the *Intensives*, are called *Close Compounds*. Other compounds, such as those with the participle or infinitive, either inflected or uninflected, and those where each member of the compound contributes something of its own to the meaning, are called *Loose Compounds*. Examples are as follows:—

*Close Compounds**Loose Compounds*

उठ बैठना	‘to sit up’	रोया करना	‘to weep frequently’
सौंप or सौंप रखना	‘to entrust’	खा चुकना	‘to finish eating’
चल देना	‘to go away’	पढ़ सकना	‘to be able to read’
देख रेख करना	‘to super- vise’	देखने लगा (he)	‘began to see’

CLASS V. NOMINAL COMPOUNDS

§147. Nouns and verbs, when joined together to express a single verbal idea, are called *Nominal Compounds*. There are many verbs used in this manner, but one of the most popular is करना ‘to do’. The list of such nominals is very long. A few examples must suffice:—काम क० ‘to work’; (क० is the abbreviation for करना); प्रगट क० ‘to reveal’; दर्शन क० ‘to see an image’, or ‘to see some great one’; पालन क० ‘to protect’; प्रबोध क० ‘to instruct’; बिदा क० ‘to dismiss’; भोजन क० ‘to eat’; पसंद क० ‘to approve’; सहन क० ‘to tolerate’, etc. When nominals of this type are transitive the object usually takes the form with को. When the verb in the compound is itself transitive the noun becomes the

object, and, in the perfect tenses with the *passive construction*, the gender of the verb is governed by the gender of the noun, as:—उस ने इस बात को प्रगट किया, 'He made this thing known'; उस ने प्रार्थना की, 'He prayed'.

§148. Another group with करना usually takes what would be the object of the English sentence in the Genitive case. The gender and number of said genitive would depend on the gender and number of the noun in the compound. The following will illustrate this group:—वर्णन क० 'to relate'; अनुमान क० 'to infer'; अपमान क० 'to despise'; अभ्यास क० 'to study'; आदर क० 'to respect'; उद्धार क० 'to save'; धन्यवाद क० 'to thank'; पीछा क० 'to pursue'; दर्शन क० 'to see'; आरंभ क० 'to begin'; विचार क० 'to reflect', 'think'; विश्वास क० 'to believe'; निंदा क० 'to revile'; पूजा क० 'to worship'; बिनती क० 'to supplicate'; सेवा क० 'to serve'; हानि क० 'to injure'.

Note:—The last five nouns given above are . feminine. The others are masculine.

To illustrate the above group, we may say:—बाप का आदर किया, '(He) honoured his father'; उस ने उस की निंदा की, 'He disgraced him'; लड़के ने इस बात का वर्णन किया, 'The boy related this thing'; प्रेम का

पीछा करो, 'Follow after love'; सहेलियों ने कंगालों की सेवा की, 'The maidens served the poor'; वे मूर्तों की पूजा करते हैं, 'They worship images'.

§149. Other nominals take either the Genitive or को:—उपदेश क० 'to preach', 'to instruct'; त्याग क० 'to forsake'; निश्चय क० 'to ascertain'; निवारण क० 'to prevent'; वर्णन क० 'to describe'; स्पर्श क० 'to touch'. By way of illustration in sentences we may say:—असत्य का त्याग करना 'to forsake falsehood'; उस ने ईश्वर के राज्य का उपदेश किया, 'He preached the Kingdom of God'.

§150. The following may be preceded by the Genitive or by से or पर:—भेद क० 'to distinguish'; पूछ पाछ क० or पूछ ताछ क० 'to investigate'; अचंभा क० 'to wonder at'; आनंद क० 'to rejoice'; क्षमा क० 'to forgive'; प्रश्न क० 'to ask'; प्रार्थना क० 'to pray'; बैर क० 'to hate'; डाह क० 'to be jealous'; मेल क० 'to become intimate with'; अनुग्रह क० 'to show grace to'; अन्याय क० 'to oppress', 'to do injustice'; दया क० 'to show mercy to'; क्रोध क० 'to be angry with'; कृपा क० 'to show favour'; भरोसा क० 'to trust in'; etc. *Illustrations*:—पापों की क्षमा करना 'to forgive sins'; ईश्वर से प्रार्थना करो, 'Pray to God'; उस से प्रश्न करो, 'Ask him'; हजारों पर ईश्वर दया करता है, 'God shows mercy to thousands'.

§151. The following take साथ or संग 'with', or में 'in' or ओर 'to the side' or 'direction of'. This last word is feminine and therefore requires the genitive particle in की, but only in the singular:—कपट क० 'to be deceitful'; ठट्टा क० 'to make sport of'; प्रीति क० 'to make friends with'; भलाई क० 'to be beneficent to'; प्रवेश क० 'to enter'; संदेह क० 'to doubt'; ध्यान क० 'to give thought to'; दृष्टि क० 'to look toward'; पीठ क० 'to turn the back upon'; मुख क० 'to face'.

§152. Another list of nominals are those combined with the verb खाना 'to eat'. In the case of these compounds, like those with करना, in the perfect tenses, when the Passive construction is used (see §123, (a) 1) the verb agrees with the object in gender and number:—कोड़े खाना 'to be whipped'; घाम खाना 'to bask in the sun'; घूस खा० 'to take a bribe'; ठोकर खा० 'to stumble'; धोखा खा० 'to be deceived'; भय खा० 'to be afraid'; मार खा० 'to be beaten'; मूर्च्छा खा० 'to faint away'; हवा खा० 'to go for a walk'. The causal may be substituted for खाना making a causal compound, as:—धोखा खिलाना 'to deceive', etc.

§153. Compounds with देना deserve special notice. Ordinarily they take the same construction as करना and खाना, as:—उधार देना 'to lend'; कष्ट देना 'to afflict';

क्लेश देना 'to trouble'; धन्यवाद देना 'to thank'; but there are the following exceptions. Abstract nouns like दिखाई 'show', 'display'; सुनाई 'a hearing' and a few others take the verb in the masculine or feminine, depending on the gender of the subject, in the perfect tenses, and the subject in the Nominative case. Thus we say वह सुनाई दिया, '(He) was heard' (the subject may also be 'it'). In such a sentence we would naturally expect उसने सुनाई दी. वह दिखाई दिया, 'It was seen', is used where उसने दिखाई दी would be expected. Other illustrations are:—छुलाई दे० 'to be touched'; पकड़ाई दे० 'to be seized'. There are very few if any other nouns that allow this construction.

§154. Nominals with मारना take the Passive Construction (§123) in the Perfect tenses in the regular way:—भपट्टा मारना 'to snatch'; ठट्टा मा० 'to deride'; डींग मा० 'to boast'; डुबकी मा० 'to dive'; गोता मा० 'to plunge'; छलांग मा० 'to jump'; चिंघाड़ मा० 'to scream'.

§155. There are many other combinations made with a variety of verbs, such as आना, चलाना, पड़ना, डालना, देखना, मारना, लगना, लगाना, रखना, छोड़ना, लेना, etc. These can easily be learned as they are met with constantly in conversation and in reading.

XIII. ADVERBS (क्रिया विशेषण)

§156. The word विशेष means 'special', 'particular'. Hence विशेषण as used in grammar has come to mean 'adjective' because it is the adjective that *specializes* the noun it is used with, or which it modifies. So also, विशेषण is used to signify the modification of the verb, and by using क्रिया 'verb' with it, we have a name for adverb. However, as in English, an adverb modifies an adjective or another adverb, as well as a verb, and is not inflected. Hence adverbs are sometimes called अव्यय.

§157. The table given in §99 shows the pronominal adverbs. Of these there are four classes, viz:—time, place, direction, and manner. They are separately classified with certain pronouns and adjectives in form and meaning.

(a) It will be noted that in the Remote Demonstrative class there are two adverbs wanting, namely those for *time* and *manner*. In both of these places the corresponding correlative supplies the want.

(b) The adverbial particle ही may be added to any adverb in the table, and most adverbs given below, for emphasis, as:—वहाँ + ही = वहीं 'just there'; यों + ही = योंही 'just this way'. The ह often combines

with the preceding letter to form an aspirate, as:—अब + ही = अभी 'just now'; कब + ही = कभी 'ever'.

(c) These adverbs are said to have been substantive combinations, and therefore may assume the force of nouns and take case endings and in this way express a variety of adverbial ideas, as:—अब से 'henceforth'; कब का 'of what time'; अब तक 'till now'; जब से 'since'; वहाँ से 'thence'; कहाँ को 'to what place'; यहाँ तक 'up to this place'. The endings may also be added to the intensives, as:—अभी से 'from this very time'; कहीं से 'from some place'.

(d) By the repetition or combination of these adverbs other ideas are expressed, as:—जब जब 'whenever'; जहाँ जहाँ 'wherever'. These are invariably followed by the corresponding correlative, either expressed or understood. कभी कभी 'sometimes'; जब कभी 'whenever' and जहाँ कहीं 'wherever', express indefiniteness. जब तब 'now and then'; कभी न कभी 'sometime or other'; ज्यों का त्यों 'in the same way as before', are other expressions from these adverbs.

§158. Besides the above, there are other adverbs of *time*. A list of the most common follows:—आज 'today'; कल 'yesterday' or 'tomorrow' आज कल 'now-a-days'; रोज-रोज 'daily'; प्रति दिन 'every day'; आगे 'before';

पीछे 'after', 'subsequently'; तड़के 'at dawn'; भोर 'at break of day'; पहिले or पहले 'before', 'previously'; सबेरे 'in the morning'; पश्चात् 'afterwards'; निदान 'finally', 'at last'; एक दम 'at once'; भटपट or तुरन्त 'immediately'; परसों 'day before yesterday' or 'day after tomorrow'; तरसों 'three days ago' or 'three days hence'; नरसों 'four days ago' or 'four days hence'; फिर 'again'; एकदा 'once upon a time'; इतने में 'meanwhile'; बारबार or बारंबार 'often' or 'repeatedly'; नित or नित्य 'always'; परम्परा से 'continually'; लगातार 'incessantly'; सदा or सर्वदा or सदैव 'always'; बहुधा 'often', 'generally'; अकसर 'often'.

§159. Other adverbs of *place* are:—आगे 'before'; पीछे 'behind'; ऊपर 'above'; नीचे 'below'; निकट, पास, or नजदीक 'near'; दूर 'at a distance'; बाहर 'outside'; भीतर, अन्दर 'inside'; पार 'across', 'beyond'; आरपार 'on both sides', 'through and through'; पहिले 'at first'; परे or पल्ली ओर 'on that side'; उल्ली ओर 'on this side'; अन्यत्र 'elsewhere'; एकत्र 'in one place'; सर्वत्र 'everywhere'; आस पास 'on all sides'.

§160. Other adverbs of *manner* are:—अचानक, अचांचक, अकस्मात्, एकाएक 'suddenly'; भट, भटपट, बेग, शीघ्र, तुरन्त, जल्दी 'quickly'; धीरे or धीरेधीरे 'slowly'; सच, सचमुच, सत्य 'truly'; ठीक, ठीकठाक 'exactly'; अवश्य 'necessarily'; जानो, मानो 'as it were', 'so to speak'; अर्थात्, याने 'namely', 'that is to say'; उलटा 'on the contrary';

सारांश 'in short', 'briefly'; साक्षात् 'openly'; आसानी से or सरलता से 'easily'; कदाचित् 'perchance'; यथार्थ 'properly'; निरन्तर 'uninterruptedly'; वृथा 'vainly'; निपट 'exceedingly'; पैदल or पाँव पाँव 'on foot'; हौले हौले 'slowly'; धड़ाधड़ 'boldly', 'with a crash'; सेंट, सेंटमेंत 'freely'; सर्वथा 'in every way'. Pronominal adjectives of quality or kind (see §96) are used as adverbs in their inflected form, as:—ऐसे, वैसे, जैसे, तैसे, कैसे from ऐसा, वैसा, जैसा, तैसा, and कैसा. Sometimes the adjectival form आ is used as an adverb, but the adverbial form ए is better and more correct, as तुम कैसे आए?, 'How did you come?' or used idiomatically, 'On what business have you come?' or 'What brought you here?'

§161. Many of the adverbs already given may also be used as adverbs of *direction*, as:—आगे, पीछे, ऊपर, नीचे for 'forward', 'backward', 'upward', and 'downward' respectively; also भीतर, बाहर for 'inward', 'outward'; दाहिने, बाएँ 'to the right hand', 'to the left hand'. With the last two the word हाथ 'hand' is usually added. The words ओर and तरफ़ are used a great deal with the above and other words to express direction. Both these words take the feminine conjunctive particle की because it seems that they were originally feminine

nouns, as:—ऊपर की तरफ़ ‘upwards’; दाहिनी ओर ‘toward the right hand’; उत्तर की ओर ‘toward the north’; etc.

Note:—When ओर and तरफ़ are qualified by दोनों, तीनों, चारों etc., the conjunctive particle is के instead of की. This means that in the singular ओर is reckoned as feminine and in the plural it is reckoned as masculine. Illustrations are:—घर के चारों ओर ‘on the four sides of the house’; उसके दोनों ओर ‘on both sides of him’.

§162. (a) Sometimes adjectives are used as adverbs without any change, as:—उस ने बुरा किया, ‘He did badly’; बहुत अच्छा ‘very well’; वह थोड़ा रोया, ‘He wept a little’; वह ज़रा भी नहीं घबराई, ‘She was not in the least disturbed’.

(b) Some other word, or phrase, may be used as an adverb, as:—वह आनन्द पूर्वक चला गया, ‘He went away joyfully’; वह शोक से भरा हुआ आया, ‘He came sorrowfully’; साँप की भांति ‘in a snakelike way’.

(c) Very often nouns or adjectives with से express adverbial ideas, as:—गुप्त रीति से ‘secretly’; आसानी से ‘easily’; प्रेम से ‘lovingly’; निडरता से ‘fearlessly’; सुगमता से ‘plainly’.

(d) Also with में or को, either expressed or un-

derstood, as:—अन्त में ‘finally’; प्रगट में ‘openly’; शुरू से ‘at first’; बाद को ‘afterward’; उस समय ‘at that time’; एक दिन ‘some day’.

(e) Conjunctive participles are often used as adverbs, as:—सोच कर बोला, ‘Thoughtfully (he) spoke’; आओ मिलके चलें, ‘Come, let us go together’; दो दो करके ‘two by two’; विशेष करके ‘especially’.

§163. Adverbs of degree include such words as:—बहुत ‘much’; कम, थोड़ा ‘little’; कुछ ‘somewhat’; अति, बड़ा ‘very’; अत्यन्त ‘exceedingly’; केवल, सिर्फ ‘only’; बार or बेर (with एक, दो, तीन etc.) ‘once’, ‘twice’, ‘thrice’, etc.; पूरा ‘fully’; बिलकुल ‘entirely’; जरा ‘little’.

§164. (a) Adverbs of affirmation and negation constitute a small class. ‘Yes’ is rendered by हाँ and sometimes तो. जी is nearly always added in respectful address either before or after, as:—जी हाँ or हाँ जी. Indeed, जी is often used by itself. It corresponds somewhat to the English word ‘Sir’ and ‘Madam’. It is both masculine and feminine. The words सही and सच ‘truly’; अवश्य ‘necessarily’; निःसंदेह ‘undoubtedly’; and निश्चय ‘assuredly’ are also used as affirmations. A villager (and sometimes others too), when asked if he can do a thing, will reply with—क्यों नहीं? ‘Why not?’ or with—और क्या?

‘What else?’ when he means simply ‘Yes’.

(b) There are three negatives:—**नहीं**, **न** and **मत**. **मत** is always used with the imperative, and nowhere else. **नहीं** is never used with the imperative, but with all other moods and tenses. **न** may be used anywhere. **नहीं** and **है** need not be used together except for emphasis, because it is really **न** plus **है**, so it is unnecessary to say **नहीं है**, though it is usually done, as **वह नहीं जाता है** when **वह जाता नहीं** would be sufficient and quite correct for ‘He is not going’. Other illustrations are:—**तुम मत जाओ**, ‘Do not go’; **आप न आइये**, ‘Please do not come’; **न आऊँगा न कहूँगा**, ‘I will neither come nor tell’; **यदि तुम न आओ तो न पाओगे**, ‘If you do not come (then) you will not obtain (it)’; **अभी जाओ नहीं तो दूसरे को भेजूँगा**, ‘Go now, otherwise I will send another’. Absolute ‘no’ is usually **न**, though **नहीं** may be used as more emphatic. **जी** may be used with negation as well as affirmation. **जी नहीं** is the equivalent of ‘No, Sir’, ‘No, Madam’, or ‘No, thank you’. Much, however, depends on the tone of voice in which these expressions are uttered.

XIV. PREFIXES AND SUFFIXES

§165. Prefixes and suffixes abound in Hindi. A few like प्र and प्रति when prefixed to a noun only intensify the meaning of the original word, but most combinations add new words to the language. While a prefix (उपसर्ग) is not used by itself, each one has a distinct meaning. The illustrations will show how this changes or adds to the meaning of the word. While no rule can be given for determining the meaning of these particles, it is well to remember that:—

(a) अ before words beginning with a consonant, or अन् before words beginning with a vowel, usually signify negation, as:—अ + धर्म = अधर्म ‘unrighteousness’; अन् + उचित = अनुचित ‘improper’, ‘unworthy’.

(b) कु and दुः signify something evil, as:—कु + चाल = कुचाल ‘misconduct’; दुः + भाग्य = दुर्भाग्य ‘ill-fortune’; दुः + चरित्र = दुश्चरित्र ‘ill-conduct’; दुः + शील = दुश्शील ‘bad disposition’, etc. (For the rules of Sandhi that apply to the formation of these combinations see §25 (d) and (f)).

(c) सु signifies good, as:—सु + समाचार = सुसमाचार ‘good news’, ‘Gospel’; सु + अवसर = सुअवसर ‘good opportunity’ or ‘chance’.

(d) निः also signifies negation as:—निः + बल = निर्बल 'powerless', 'weak'; निः + कलंक = निष्कलंक 'blameless'; निः + चिन्त = निश्चिन्त 'free from care or anxiety'. (For the Sandhi involved here see § 25, (d) (f) (l)).

(e) स and सह usually signify 'with', as:—स + फल = सफल 'fruitful'; सह + कर्मी = सहकर्मी 'fellow-labourer'; सह + वासी = सहवासी 'neighbour', 'fellow citizen', etc.

§ 166. Other words are illustrated by the following list. Ever so many words may be joined to each prefix.

<i>Prefix</i>	<i>Meaning</i>	<i>Word formed</i>	<i>Meaning</i>
अति	'very'	अत्यन्त	'exceedingly'
अधि	'over', 'above'	अधिकार	'authority'
अनु	'after', 'inferior'	अनुसरण	'a following'
अप	'contrary'	अपमान	'disgrace', 'affront'
अव	'lacking'	अवगुण	'defect', 'fault'
अभि	'present'	अभिमान	'pride', 'arrogance'
	'near'	अभिमुख	'in front of', 'facing'
अद, } अध, } अर्ध }	'half'	{ अद पक्का अध मुआ अर्धांगी	{ 'half baked', 'half ripe' 'half dead' 'a paralytic'
अल्प	'little'	अल्पविश्वासी	'one of little faith'
आ	'opposition'	आदान	'acceptance,' 'receipt'

Prefix Meaning Word formed Meaning

उद्	'height'	उत्पत्ति	'beginning', 'creation'
		उद्वेग	'regret', 'anxiety'
पर	'distant'	परदेशी	'foreigner'
		परलोक	'the next world'
प्र	'excess'	प्रयत्न	'great effort'
वि	'disjunctive'	विदेश	'a foreign country'
बे	'negation'	बेकाम	'useless', 'idle'
सम्	'with'	सम्मति	'agreement'
सम	'like'	समदर्शी	'impartial'
सर्व	'all'	सर्वज्ञानी	'omniscient'
		सर्वत्र	'everywhere'
		सर्वदा	'always'
		सर्वथा	'in every manner'
स्व	'self', 'one's own'	स्वराज	'one's own rule'

§167. Nouns formed by adding suffixes (प्रत्यय) are divided by Indian grammarians into two main classes, namely: Class I, कृदन्त, in which the suffix is added to a verbal base, and Class II, तद्धित, in which the suffix is added to a noun.

§168. कृदन्त is a compound word कृत्+अन्त. कृत् means 'done', 'performed'; अन्त means 'end', hence the whole word comes to mean 'derived from a verb'. It is sometimes called क्रियावाचक 'noun

setting forth a verbal idea'. Under this class there are five subdivisions, as follows:—

- | | |
|-------------------------|---|
| (a) कर्तृवाचक संज्ञा | Nouns indicating the <i>doer</i> . |
| (b) कर्मवाचक संज्ञा | Nouns indicating the <i>act</i>
<i>done</i> . |
| (c) करणवाचक संज्ञा | Nouns indicating that <i>by</i>
<i>which the act is done</i> . |
| (d) भाव वाचक संज्ञा | Nouns indicating the
<i>doing itself</i> . |
| (e) क्रियाद्योतक संज्ञा | Nouns indicating the <i>doer</i>
<i>in the act of doing</i> . |

§169. The various subdivisions of these verbal nouns are given below.

(a) Nouns which indicate the *doer of an act* are formed by adding वाला or हारा to the inflected infinitive, as:—मारने वाला 'a beater'; गाने वाला 'a singer'; बोलनेहारा 'a talker'; बैठनेवाला 'a sitter'.

To this class belong a number of words formed by adding to the root of verbs such suffixes as क, इया and वैया, as:—पूजक 'a worshipper'; पालक 'a caretaker'; कारक 'a doer'; जड़िया 'a jeweller'; करवैया 'a doer'; गवैया 'a singer'. Intransitive perfect participles with हुआ added also form adjectives which may be used as nouns of this class, as:—सोया हुआ 'one who has slept'; मरा हुआ 'one who has

died'. The last two illustrations look more like adjectives than nouns, but the following expression will explain it:—मरे हुओं में से जी उठा 'risen from among the dead'.

Note:—The form हारा is seldom used now in Standard Hindi.

(b) Nouns which indicate the *act done* are formed with transitive verbs in the perfect participle with हुआ, हुई, हुए, as:—पीटा हुआ आया 'the flogged (one) came'; देखी हुई बैठी 'the seen (one) sat'. Some Sanskrit verbs with the Sanskrit suffix त form nouns of this class (really adjectives, but may be used as nouns) as:—थकित 'the wearied'; कथित 'the related', 'the told'.

(c) Nouns which indicate that *by which the act is done* are formed by adding नी to the root of the verb, as:—घरनी 'a wife'; कतरनी 'scissors'; चलनी 'a sieve'; धौकनी 'a bellows'.

(d) Nouns indicating the *doing itself* are formed in a number of ways:—

(1) The roots themselves of many verbs form abstract nouns, as:—मार 'a beating'; बोल 'a speech'; मेल (from मिलना) 'harmony'; दौड़ 'a race'.

(2) By adding न to the root, as:—चलन 'a walk'; मिलन 'meeting', etc.

(3) By adding आई, आऊ, आन, आवं to the root, as:—उतराई 'a descent'; लड़ाई 'a fight'; चढ़ाव 'an ascent'; उठान 'a rising'; लगान 'a fastening', 'a land tax'; बचाव 'salvation'; सजाव 'adornment'.

(4) By adding वत, वट, हत and हट to the root, as:—बनावट 'a fabrication'; बुलाहट 'a calling', etc. (वत and हत are used in Urdu.)

(e) Nouns indicating the *doer in the act of doing* are formed as follows:—

(1) By adding हुए to the inflected imperfect participle, as:—हँसते हुए 'the laughing (one)'; खाते हुए 'the eating (one)'.

(2) By the infinitive, as चलना अच्छा है, 'Walking is good'.

(3) By the simple inflected imperfect participle, as:—जाते समय 'at the time of going'; सोते समय 'at the time of sleeping'.

§170. All these verbal nouns are subject to declension in all the cases in the regular way, as the following illustrates:—गानेवाले ने मरे हुए को पिटे हुए के पास देखा, 'The singer saw the dead one beside the beaten one'.

§171. तद्धित is also a compound word, तत्+हित. तत् means 'that'; हित is 'suitable'. Hence, the noun and a suitable suffix. Such words are also divided

into five subdivisions as under:—

- | | |
|----------------------|--|
| (a) अपत्यवाचक संज्ञा | Nouns indicating <i>descendants</i> or <i>followers</i> or <i>nationality</i> . |
| (b) कर्तृवाचक संज्ञा | Nouns indicating the <i>doer</i> or <i>tradesman</i> . |
| (c) भाववाचक संज्ञा | Abstract nouns indicating the <i>nature</i> or <i>character</i> of a <i>person</i> or <i>thing</i> . |
| (d) गुणवाचक संज्ञा | Adjectival nouns. |
| (e) ऊनवाचक संज्ञा | Diminutives from ऊन 'deficient'. |

§172. These various subdivisions are formed as given below:—

(a) The nouns indicating *descendants* or *followers* or *nationality* are formed:—

(1) By adding ई, as:—यादव वंशी 'descendants of the tribe of Yadav'; दयानन्दी 'followers of Dayanand'; कबीरी 'followers of Kabir'; बंगाली 'a Bengali'; गुजराती 'a Gujarati'.

(2) By lengthening the vowel, as:—शैव from शिव, 'a worshipper of Shiv'; वैष्णव from विष्णु, 'a follower of Vishnu'; बौद्ध from बुद्ध, 'a follower of Buddha'.

(3) By adding इया or वाल, as:—मयूरिया 'a resident

of Muttra'; अगरवाल 'a descendant of अगर'.

(b) Nouns indicating *tradesmen, craftsmen, etc.*, are formed:—

(1) By adding वाला or हारा, as:—रोटीवाला 'the breadman'; दूधवाला 'the milkman'; लकड़हारा 'the raftman'; गाड़ीवाला 'a coachman'.

(2) By adding क, वान, आर, आरी, पाल, दाता, etc., as:—पाठक 'a teacher'; उपदेशक 'a preacher' or 'instructor'; गाड़ीवान 'a cartman'; लौनिया 'a seller of salt'; सुनार 'a goldsmith'; लोहार 'a blacksmith'; द्वारपाल 'a gate keeper'; जीवनदाता 'giver of life'.

(c) Abstract nouns indicating the *nature or character* of a person or thing are formed by adding क, ता, त, पन, ई, आई, पा, त्व or आव, कार, etc.

(1) To nouns denoting persons, as:—मनुष्यत्व 'manhood', 'humanity'; ईश्वरत्व 'godhead'; दासत्व 'servitude'; बचपन 'childhood', etc.

(2) To pronouns, as:—अहंकार 'egotism'; अपनापन 'self-hood', etc.

(3) To adjectives, as:—सफ़ेदी 'whiteness'; गर्मी 'heat'; चौड़ाई 'breadth'; पवित्रता 'holiness'; उत्तमता 'excellence'; चतुराई 'cleverness'; ऊँचाई 'height'; बुराई 'badness'; ठंडक 'coolness'; गौरव 'dignity', etc.

(4) To adverbs, as:—दूरी 'remoteness'; समीपता 'proximity', etc.

(d) Adjectives that may be used as nouns and

describe persons or things by the qualities they possess are formed by adding the following:—

(1) अक, आ, इक, इष्ट, इत, ई, ऐत, एला, नीय, मान, यान, ल, लु, लू, वत, वन्त, वान to common nouns, as:—सांसारिक 'worldly'; मैला 'dirty'; ऊनी 'woolly'; दूधल 'milky'; दयालू 'merciful'; नोकीला 'pointed'; दंगई 'turbulent'; क्रोधित 'angry'; धनी or धनवान 'wealthy'; बुद्धिमान 'wise'; पशुवत 'bestial'; भूखा 'hungry'; प्यासा 'thirsty'; विश्वसनीय 'trustworthy'; बलवन्त 'strong'; दैनिक 'daily'; मासिक 'monthly'; अनर्थक 'injuriously'; घनिष्ठ 'very dense'; हर्षित 'glad'; आनन्दित 'joyful'; घरेला or घरेलू 'domestic'; बनेला 'wild'; लठैत, भालैत 'wielder of a lathi or spear'.

(2) Various other words and suffixes as in the table below:—

Suffix	Meaning	Adjectival noun	Meaning
मय	'full of'	कृपामय	'compassionate'
पूर	'full of'	भरपूर	'complete', 'overflowing'
दाई or दायी	'giver of'	दुःखदाई	'one who gives pain'
पूर्वक	'with'	आनन्द पूर्वक	'joyful'
मात्र	'only'	अंशमात्र	'just a part'

युक्त	‘joined’, ‘fitted’	धर्मयुक्त	‘religious’
भीत	‘fright- ened’	भयभीत	‘fearful’
आतुर	‘diseased’ ‘distressed’	भयातुर	‘terrified’

(e) Diminutives are formed by changing आ to ई, or by adding इया, क, का, की, नी, वा and sometimes री, डी, or ली, as:—रस्सी ‘a rope’; दौरी ‘a basket’; खाटिया ‘a small bed’; ढोलक ‘a small drum’; पशुका ‘a small animal’, ‘a deer’; डिबिया ‘a small box’; फुड़िया ‘a pimple’; बिटिया ‘a small daughter’ (endearment); टोकरी ‘a small basket’; पुरवा ‘a hamlet’; घुड़वा ‘a pony’; तितली ‘a butterfly’; टिकली ‘a wafer’; मुरेला ‘a small peacock’; मटकना or मटकी ‘a small earthen pot’; भुतनी ‘a sprite’.

§173. COMPOUND WORDS

There are three methods by which words are derived in Hindi—by adding prefixes, by adding suffixes, and by combining two words. It is this last method, called समास ‘compounding’, that will be dealt with in this section. The words formed by this method are called सामासिक शब्द ‘compound words’. A study of compound words is very

useful to the student of the Hindi language not only because they are widely used, almost beyond recognition, but because they are helpful in building up various terminologies. For example:—‘Convex lens’ is called उन्नतोदर ‘with a puffed belly’ from ताल ‘lens’; a ‘semicircle’ is called अर्धवृत्त.

There are four main classes of compounds in Hindi:—(A) अव्ययी भाव समास, adverbial compounds; (B) तत्पुरुष समास, compounds where case signs have been dropped; (C) बहुव्रीहि समास, compounds with an implied meaning; (D) द्वंद्व समास, dual compounds. The derivation of these words is as given below:—

(A) अव्ययी भाव समास (adverbial compounds) are formed by prefixing certain adverbs to nouns or other words. The word thus formed is itself an adverb and is uninflected. Common examples are:—यथा ‘as far as’, यथाशक्ति ‘as far as lies in one’s power’; प्रति ‘every’; प्रतिदिन ‘every day’, ‘daily’; यावत् ‘throughout’, यावज्जीव ‘throughout life’. भरपेट ‘to heart’s content’; बीचों बीच ‘in the centre’; घड़ाघड़ ‘unceasing’; पास पास ‘close together’, and other similarly repeated words are also classed as adverbial compounds.

(B) तत्पुरुष compounds have many subdivisions.

तत्पुरुष proper are those compounds where a case sign between two words is omitted. Note the following in the different cases:—

Accusative—

ग्राम को गत = ग्रामगत 'gone to his village'

Instrumental—

भक्ति से वश = भक्तिवश 'overpowered by love'

कपड़े से छना = कपड़छना 'filtered through a cloth'

Dative—

हाथ के लिए कड़ी = हथकड़ी 'handcuffs'

देश को अर्पण = देशार्पण 'dedicated to the country'

Ablative—

धर्म से भ्रष्ट = धर्मभ्रष्ट 'who has lost his religion'

जन्म से रोगी = जन्मरोगी 'sickly since birth'

Genitive—

राजा का कुमार = राजकुमार 'prince'

लाखों का पति = लखपति 'millionaire'

बन का मानुस = वनमानुस 'ape'

Locative—

आप पर बीती = आपबीती 'one's experience'

• ग्राम में वास = ग्रामवास 'village life'

Compounds of this class are most common in the language, especially those of the genitive class.

(a) उपपद तत्पुरुष compounds are those compounds

where the last member is not a word but a verbal derivation which cannot be independently used, as:—from the root of कर(ना), ग्रंथकार ‘a writer’; from the root of जान(ना), कृतज्ञ ‘grateful’ and सर्वज्ञ ‘one who knows all’; from the root of जन(ना), जलज ‘water-born’, ‘lotus’; from the root of दे(ना), जलद ‘cloud’; from फोड़ना, लकड़फोड़ ‘wood-cutter’; from चढ़ना, घुड़चढ़ा ‘rider’.

A study of these compounds is especially useful to understand the exact meaning of words.

(b) कर्मधारय compounds are a subdivision of the तत्पुरुष class. In this class though there is no apparent omission of a विभक्ति (case ending) the words are in apposition, as:—राजा और ऋषि, राजर्षि ‘king and sage (in one)’. These are of three kinds:—

(1) विशेषता वाचक ‘adjectival’:—नील+कमल=नीलकमल ‘blue lotus’; सद्+गुण=सद्गुण ‘good quality’, ‘virtue’; अन्य+देश=देशांतर ‘foreign country’. Similarly मंझधार ‘midstream’; कालीमिर्च ‘pepper’; and खटमिट्टा ‘bitter sweet’.

(2) उपमावाचक ‘figurative compounds’, as:—चंद्रमुख ‘the moonlike face’; प्राणप्रिय ‘dear as life’; घनश्याम ‘dark as the clouds’. This class of compounds are very profusely used in poetry.

(3) द्विगु ‘numeral compounds’ as:—नवरात्र ‘nine nights’; त्रिलोक ‘three worlds’; पसेरी ‘five seers’;

सत्सई 'seven hundred verses'; दोपहर 'second part' (of the day).

(C) The third important class of compounds is the बहुव्रीहि. Such compounds have an implied meaning, as:—पीतांबर not 'yellow robe', but 'yellow robed'; चतुर्भुज not 'four hands', but 'four handed'; दशानन 'tenheaded'; जितेंद्रिय 'one who has conquered his desires'; कनफटा 'one with pierced ears'; बारह सिंगा 'one with twelve horns', 'a stag'.

(D) Dual compounds (द्वंद्व समास) are those compounds where the conjunctions like *and* and *or* coming between two words are dropped out and the words combined, as:—राधा और कृष्ण=राधाकृष्ण 'Radha and Krishna'; दाल और रोटी=दालरोटी 'a living'; पाप या पुण्य=पापपुण्य 'right or wrong'.

Note.—The dual compounds have a sub-class—collective dual compounds, समाहार द्वंद्व. In such compounds the meaning is not restricted to the actual words in the compound, but a general sense is taken, as:—दालरोटी means 'enough for a living', not 'pulse and bread'; रुपया पैसा means 'wealth', not 'rupees and pice'; हाथ पैर means 'limbs', not 'hands and feet' only.

One thing has to be noted about all these com-

pounds. Apart from such as usage allows, compounds should never be formed with तद्भव words. With तत्सम words compounds can be formed freely, and that is their special importance.

XV. POSTPOSITIONS

§174. Postpositions are appropriately called सम्बन्ध-सूचक or सम्बन्धबोधक अव्यय, 'particles indicating relation', since they show the relation that exists between the word to which they are attached and other words in the sentence. बिना or बिन, 'without', and सिवा or सिवाय 'besides', seem to be the only words in common use that are placed before another word, and therefore might be called *prepositions*, but they are also used after words. Hence it is very nearly correct to say that there are no *prepositions*, as such, in the Hindi language; all words and phrases that do the work of a *preposition* in an English sentence are *postpositions* in Hindi.

Note:—Sometimes we hear साथ उस के, but that is only the inverted order of उस के साथ 'with him'.

§175. The case endings (विभक्ति) are postpositions. Their meaning and use have already been mentioned in Chapter IV, on Nouns (§§32-3), and also further discussed in Chapter V on Analysis of Cases.

§176. (a) Most postpositions need a conjunctive particle to unite them to the word they govern. The genitive case ending in its inflected form

के is used for this purpose. Besides convenience and euphony the chief reason for the use of this particle seems to be that many postpositions were originally masculine nouns. Indeed, some may still be used as nouns, as पीछा from पीछे 'behind'; सामना from सामने 'before'; पास from पास 'near' and साथ 'with'. When used in this way they are themselves frequently followed by case endings, as से, में, पर, etc.

(b) Another evidence of the noun origin is the fact that some of the postpositions take की instead of के as their conjunctive particle, indicating that they were originally feminine nouns, as:— ओर 'side', 'in the direction of'; तरफ़ (Urdu equivalent of ओर); नाई 'like'; सन्ती 'in the place of', etc.

(c) The first and second personal pronouns, when combined with postpositions, substitute their genitive case endings, रा, री, रे for का, की, के.

§177. Some postpositions always require the particle के or की; some never use it, and some have it optionally. No hard and fast rule can be made, but in general the following rules apply:—

(a) Postpositions that take the particle के or की:—

अनन्तर	वाद विवाद के अनन्तर
‘after’, as in	‘after the argument’.
अन्दर	दो दिन के अन्दर
‘within’	‘within two days’
	कमरे के अन्दर
	‘within the room’
अनुकूल	राजा के अनुकूल
‘conformable to’	‘favourable to the king’
अनुसार	आज्ञा के अनुसार
‘according to’	‘according to command’
आगे	मकान के आगे
‘before’	‘before the house’
	आने के आगे
	‘before coming’
आस पास	घर के आस पास
‘round about’	‘round about the house’
उपरान्त	इस के उपरान्त
‘after’, ‘moreover’	‘in addition to this’
ऊपर	छत के ऊपर
‘over’, ‘above’	‘above the ceiling’
ओर	पूर्व की ओर
‘in the direction of’	‘toward the East’
कारण	ज्वर के कारण
‘because’	‘because of fever’
खातिर	मेरी खातिर
‘for the sake of’ (Urdu)	‘for my sake’

गिर्द	बस्ती के गिर्द
‘around’ (Urdu)	‘round about the village’
तरफ़	मेरी तरफ़ देखो
‘toward’ (Urdu)	‘look toward me’
तुल्य	वीर के तुल्य
‘like’, ‘equal to’	‘like a hero’
दर्मियान	उन के दर्मियान
‘between’ (Urdu)	‘among them’
	उन दिनों के दर्मियान
	‘during those days’
द्वारा	आप के द्वारा
‘by means of’	‘through you’
नज़दीक	पाँव के नज़दीक
‘near’ (Urdu)	‘near the foot’
निकट	शहर के निकट
‘near’	‘near the city’
नाई	पिता की नाई
‘in the manner of’	‘like a father’
निस्वत	रोटी की निस्वत
‘with reference to’ (Urdu)	‘with reference to bread’
नीचे	मेज के नीचे
‘beneath’, ‘under’	‘under the table’
पर	पहाड़ के परे
‘beyond’	‘beyond the mountain’
	सारी समझ के परे ‘beyond all understanding’

पश्चात्	मिलने के पश्चात्
‘after’	‘after meeting’
पहिले, पहले	इस के पहिले
‘before’	‘before this’
पीछे	आने के पीछे
‘after’, ‘behind’	‘after coming’
	घर के पीछे
	‘behind the house’
पूर्व	होली के पूर्व
‘before’	‘before the holi’
प्रतिकूल	हमारे प्रतिकूल
‘contrary to’	‘against us’
बगैर	बगैर गये
‘without’ (Urdu)	‘without going’
बदले	अंडों के बदले
‘instead of’	‘instead of eggs’
बराबर	घोड़े के बराबर
‘equal to’	‘equal to a horse’
बाद	खाने के बाद
‘after’	‘after the meal’
बाबत	पैसे की बाबत
‘with reference to’	‘with reference to
(Urdu)	money’
बाहर	द्वार के बाहर
‘outside’	‘outside the door’

बीच	नदी के बीच
‘middle’	‘mid-stream’
	बोलने के बीच में
	‘in the midst of speaking’
भीतर	परदे के भीतर
‘inside’	‘inside (behind) the curtain’
मारे	डर के मारे
‘on account of’	‘on account of fear’
लगभग	आठ के लगभग
‘about’	‘about eight’
लिए	देखने के लिए
‘for’	‘in order to see’
विपरीत	दस्तूर के विपरीत
‘contrary to’	‘contrary to custom’
विरुद्ध	आज्ञा के विरुद्ध
‘against’	‘against the command’
विषय	राजनीति के विषय में
‘concerning’	‘concerning politics’
संग	पुत्र के संग
‘with’	‘with the son’
सदृश	हाथी के सदृश
‘like’	‘like an elephant’
सन्ती	पापियों की सन्ती
‘in the place of’	‘in the place of sinners’
समान	पशु के समान
‘like’	‘like an animal’

समीप	गाँव के समीप
‘near’	‘near the village’
साथ	नौकर के साथ
‘with’	‘with the servant’
सामने	ईश्वर के सामने
‘in front of’	‘before God’

(b) Postpositions that usually do not use के or की are the following:—

तक	अनजाम or परिणाम तक
‘up to’	‘to completion’
पर्यन्त	मृत्यु पर्यन्त
‘up to’	‘until death’
लग	कब लग
‘up to’	‘how long’
लों	आज लों
‘up to’	‘until today’ (old form)
पूर्वक	आनन्द पूर्वक
‘full of’	‘full of joy’
रहित	दया रहित
‘without’	‘without compassion’
समेत	स्त्री पुत्र समेत
‘with’	‘with wife and son’

(c) The following may be used with or without the conjunctive particle:—

तले	पहाड़ तले
‘underneath’	‘beneath the mountain’
	दिया के तले अन्धेरा
	‘darkness under the lamp’
निमित्त	हमारे निमित्त
‘for the sake of’	‘for our sake’
	किस के निमित्त आया
	‘for what did he come?’
बिन, बिना	उस बिना or उस के बिना
‘without’	‘without it’
	बिन समझाए बुझाए
	‘without having explained’
	बिना किसी गड़बड़ी के
	‘without any trouble’
पार	उस पार जाओ
‘beyond’, ‘across’	‘go to the other side’
	नदी के पार
	‘across the river’
योग्य	इस योग्य
‘worthy’	‘worthy of this’
	आने के योग्य
	‘worthy to come’
वास्ते	इस वास्ते
‘for’	‘for this reason’
	किस के वास्ते
	‘for whom’

सहित

‘with’

चिन्ता सहित

‘with care’

ऋषियों के सहित

‘with the saints’

§178. There are times when it is appropriate to use से instead of के, as:—मुझ से पहिले ‘before me’; जात से बाहर ‘outside of caste’; पहाड़ से परे ‘beyond the mountain’; पाप से रहित ‘without sin’, etc.

XVI. CONJUNCTIONS AND INTERJECTIONS

§179. Hindi conjunctions are grouped in seven classes, as follows:—

(a) Copulatives, और 'and', as:—राम और लक्ष्मण वन को गये, 'Ram and Lakshman went to the forest'. व is sometimes used with the same meaning. तथा, तथैव, एवम् signify 'also', 'likeness', 'thus'. भी 'also', may be classed in this group:—वे भी आवेंगे, 'They also will come'; उस ने आने को कहा और आवेगा भी, 'He said he would come and he will come, too'. फिर 'again', 'moreover', also belong here:—फिर उस ने कहा, 'Moreover he said'. पुनर्, and पुनः are Sanskrit equivalents for फिर and are sometimes used in Hindi.

(b) Alternatives, या, वा, अथवा 'or', as:—अच्छा है वा नहीं? 'Is it good or not'? या तो जाओ या रहो, 'Either go or stay'. कि sometimes means 'or', as:—तुम आते हो कि नहीं? 'Are you coming or not'? न कि is also in this class, as:—न कि यह न कि वह, 'Neither this nor that'; नहीं तो is also an alternative, as:—अभी बोलो नहीं तो सदा चुप रहना, 'Speak now or forever hold your peace'; चाहे चाहे is the contingent future of चाहना and is used thus:—चाहे काम बहुत हो, चाहे थोड़ा हो, 'Whether there be much work or little'.

(c) Adversatives, पर, परन्तु, किन्तु, लेकिन and मगर all signify 'but'; बरन or बल्कि has more of an accumulative force than adversative, as:—न केवल आये बरन ठहरे, 'They not only came but they stayed'.

(d) Correlatives, जो.....तो, यदि.....तो, यद्यपि..... तथापि or तोभी, चाहे.....परन्तु, are pairs that are used in conditional sentences. अगर, the Urdu equivalent for यदि is often used, and तोभी for तथापि; चाहे is also very often followed by तोभी or पर instead of परन्तु; किन्तु is the same as परन्तु. The following are the meanings of these words:—यदि, अगर 'if'; तो 'then'; यद्यपि.....तोभी 'though.....nevertheless', 'still'; चाहे 'although'; तथापि 'still', 'yet'. जो, the relative pronoun, is often used for 'if' or 'since'. भी, often follows जो in such sentences as:—जो आवे भी, 'Even if he comes'. The following are illustrations of the use of the correlative conjunctions:—यदि वह आवे तो ठीक होगा, 'If he comes it will be well'; यद्यपि वह नाटा-सा है तोभी बलवन्त है, 'Although he is dwarfish, still he is strong'; चाहे वह कितना ही बीमार क्यों न हो पर वह उठकर चला गया, 'Even though he was ever so ill, he arose and went away'; यदि तुम मेरा नाम लेकर कुछ माँगोगे तो देऊँगा, 'If you ask anything in my name, I will give it'.

(e) Illatives (Inferentials), इस लिए, तो, अतः, अतएव, क्यों कि, जोकि, कि. Illustrations of their use are as fol-

lows:—वह जो आया है तो मुझे जाना पड़ेगा, 'As he has come, I shall therefore have to go'; मुझे अपने पिता का काम करना चाहिये क्योंकि उस ने मुझे भेजा है, 'Since the father has sent me, I must do his work'; मैं आया क्यों कि आप ने मुझ को बुलाया है, 'I came because you have called me'. अतः and अतएव 'therefore' are used in the same sense as क्योंकि above, though not so commonly.

(f) Causatives, कि, जो, ताकि, जिससे. These conjunctions are very common and are used as follows:—मैं आया हूँ कि वे जीवन पावें, 'I have come that they may have life'; वह आया ताकि वह देखे, 'He came that he might see'; सब कुछ किया गया कि शास्त्र के वचन संपूर्ण माने जावें, 'Everything was done that the words of Scripture might be fulfilled'.

(g) Descriptives, कि, जो, अर्थात्, याने, मानो. In this class of conjunctions the second word or phrase is explanatory of the first, as:—उस ने कहा कि . . ., 'He said that . . .'; लड़के ने देखा कि . . ., 'The boy saw that . . .'; मैं उस का वर्णन करता हूँ जो मैंने सुना है, 'I relate what I have heard'; बरनबा अर्थात् शान्ति का पुत्र, 'Barnabas, that is the son of peace' (याने is the Urdu equivalent of अर्थात्); वे सब डर गये मानो सब भय भीत हो गये, 'They all became frightened; indeed, they were all filled with fear', or 'consider it as though they were all filled with fear'.

§180. INTERJECTIONS

Interjections in Hindi express joy, sorrow, surprise, disgust, etc., just as they do in English. They may be classified as follows:—

- (a) Vocative, हे ! हो ! अजी ! हो तुम !
- (b) Surprise, हैं ! क्या ! अरे ! ओहो ! अहो !
- (c) Joy, आहा ! धन्य धन्य ! वाहवाह ! शाबाश ! जय जय !
- (d) Admiration शाबाश ! वाह ! वाहवाह !
- (e) Sorrow or chagrin, हाय हाय ! हा हा ! आह ! बाप रे ! देया रे ! राम राम ! अफसोस ! आ ! तौबा तौबा !
- (f) Disappointment, वाह ! वाहवाह ! अरे ! अरे बाप ! रे बाप !
- (g) Disgust, छिः ! छी छी ! धिक ! धिक्कार ! ओफ !
- (h) Approbation, हाँ हाँ ! जी ! जी हाँ ! भला ! बस !
- (i) Salutation, नमस्कार ! नमस्ते ! प्रणाम ! राम राम ! सलाम ! बन्दगी ! अदाब अर्ज ! तसलीम ! जीते रहो !

Of the salutations, the first four are of Hindi origin. The rest are used mostly by Urdu-speaking people, though 'salam' is very common in most places. The last one is used most in replying to greetings from children.

§181. It is interesting to note that different parts of speech are sometimes used as Interjections, such as the following:—

- (a) Nouns, राम राम ! बाप रे बाप !
- (b) Pronouns, क्या !
- (c) Adjectives, अच्छा ! भला !
- (d) Verbs, चुप ! हट !
- (e) Adverbs, दूर दूर ! क्यों !
- (f) Conjunctions, तो !
- (g) Clause, हाय मरे ! अरे मरी देया !

§182. The tone of the voice and manner of expression have much to do with the meaning of the above interjections. For instance, the word शाबाश may be uttered so as to express the greatest possible approval, and at other times it may be used as an expression of most withering scorn and contempt; the word जी may be used as an *affirmation*, 'Why, yes indeed !' and at other times may express absolute *negation*. A clicking sound of the tongue, a turning of the hand or a shrug of the shoulders are very expressive interjections. These variations must be learned from the people using the language.

§183. PUNCTUATION

The question of punctuation in Hindi is a very simple one. It seems that modern writers pay more attention to it than the 'ancients' did.

The two marks of distinctly Hindi origin are

the विराम (I) 'pause', and the पूर्ण विराम (II) 'full pause'. The first is used at the end of the first half of each line of a couplet or at the end of the first line, and the पूर्ण विराम is placed at the end of the couplet. In prose the one-line mark may be placed at the end of a sentence and the two-line mark at the end of the paragraph. It is not far from the truth to say that the विराम is represented by the comma and the पूर्ण विराम by the period, or 'full stop'. विराम means 'rest'.

In recent years, commas, periods, question marks, exclamation marks, inverted commas and parentheses have been introduced. This is doubtless the influence of English learning. It is a welcome innovation.

XVII. SYNTAX

§184. Sentence structure in Hindi does not differ greatly from that in English. There are two essential parts to a sentence, viz. the subject and the predicate, with all their modifiers and adjuncts. The agreement and order is the subject of discussion in this chapter.

§185. The subject usually comes first in a sentence and may be:—(1) a noun or pronoun; or (2) two or more nouns or pronouns; or (3) an adjective or numeral used substantively; or (4) an infinitive; or (5) a phrase or sentence. These are usually in the Nominative case, except when used with one of the perfect tenses of transitive verbs, when they are in the Agentive case whose sign is ने. There are also a few verbs which take the English subject in the Dative case (see §43 (b) etc.).

§186. The verb agrees with the nominative subject in *number* and *gender*, as:—राम आया है, 'Ram has come'; बच्चे खेलते थे, 'The children were playing'; सीता रो रही थी, 'Sita was crying'; लड़कियाँ आएँगी, 'The girls will come'.

§187. (a) Where there are two or more subjects, the verb may agree with the nearest in gender and

number, as:—पुरुष और स्त्रियाँ बात कर रही थीं, 'Men and women were talking'.

(b) Or, the verb may be plural and agree with the nearest nominative in gender, or be made masculine, as:—हवा और पानी भी वहाँ बिकते हैं, 'Even air and water are sold there'; मोहन और उस की बहिन आते हैं, 'Mohan and his sister are coming'. In this last example some hold that the law of proximity does not prevail because the word 'Mohan' is the more important. In case of doubt it would be well to put the verb in the masculine plural.

(c) A very common way is to group the subjects together, and follow them with दोनों 'the two', or चारों 'the four', or सब 'all', as the case may be, as:—भय और बिस्मय दोनों उत्पन्न हुए, 'Both fear and astonishment were created'; कौशल्या, सुमित्रा और कैकेयी, ये तीनों दशरथ की रानियाँ थीं, 'Kaushilya, Sumitra and Kaikeyi, these three were Dasharath's queens'; विद्यार्थी और अध्यापक सब खुश हुए, 'The students and teachers were all glad'.

(d) When the second nominative is predicative of the first, the verb agrees with the first, as:—वह (referring to a woman) भीष्म की मृत्यु का कारण हुई, 'She became the cause of the death of Bhishma'; काम करना तुम्हारे लिए कठिन होगा, 'It will be a difficult

thing for you to work'; आगरा मोगलों की राजधानी हो गया, 'Agra became the capital of the Moguls'.

§188. The subject may be omitted when it can be supplied from the context, or when it is apparent in the form of the verb, as:—(in answer to a question) हाँ आता है, 'Yes, (he) is coming'; ब्राह्मण हूँ, '(I) am a Brahman'; कमा, तब खा '(You) earn, then eat'; तुम जाओगे? जाऊँगा, 'Are you going? I am going'; कहते हैं, 'People say' or 'They say'; अपने भाइयों को स्थिर करो, 'Strengthen your brothers'.

§189. The subject may be extended or modified in various ways as follows:—

(a) By a noun or pronoun in apposition, as:—मथुरा का रहनेवाला राजा कंस, 'Raja Kans of Muttra'; सब निवासी क्या पुरुष क्या स्त्री आपस में बोलने लगे, 'All the inhabitants, whether men or women, began to talk among themselves'; सीता, राम की पत्नी, उस के साथ वनवास को गई, 'Sita, Ram's wife, accompanied him into banishment'.

(b) By an adjective, as:—यह डरावनी मूर्ति, 'This fearful image' (attributively); वह नाम प्रसिद्ध है, 'That name is famous' (predicatively); उस का परिणाम हितकारी होगा, 'The result will be beneficial'.

(c) By a pronoun used as an adjective, as:—यह बात सच है, 'This thing is true'; कौन काम अच्छा है,

कौन बुरा, 'Which work is good, which bad?'

(d) By a numeral, as:—दोनों भाई आये, 'The two brothers came'; करोड़ों रुपये लाये, 'They brought crores of rupees'.

(e) By a genitive, as:—उस का हाथ भारी है, 'His hand is heavy'; तुम्हारा काम ठीक है, 'Your work is right'.

(f) By an adjective participle, as:—उड़ता हुआ पक्षी दिखाई दिया, 'A flying bird appeared'; पक्षी उड़ते हुए आया, 'A bird came flying'.

§190. When the subject consists of two or more words of different persons, the verb usually agrees with the *first person*, rather than the *second* or *third*, and the *second* in preference to the *third*, as:—हम और तुम वहाँ चलेंगे, 'You and we will go there'; तुम और वह यहाँ आते हो, 'You and he are coming here'; or it may become masculine plural, as:—मैं और तुम आएँगे, 'You and I will come'.

§191. When the subject is an honorific pronoun or a title of respect, the verb and its adjuncts must be placed in the plural, even though the reference is to a single individual, as:—आप कहाँ जाते हैं? 'Where is your honor going'? राजा ययाति युद्ध से अप्रसन्न हो गये थे, 'Raja Yayati had become displeased with war'.

§192. The use of the Agentive case has been discussed in the chapter on Verbs (§123), but it is repeated here, because it is one of the most important sections in Hindi grammar. Without an adequate and correct knowledge of this construction one cannot go far in the use of the language.

(a) The subject is placed in the Agentive case with perfect tenses of transitive verbs. It may be in any of the forms mentioned in §185, but with *ने* as its case sign.

(b) There are two possible constructions—one is called the passive construction, and the other the impersonal construction. (This must not be confused with the Passive Voice.)

(1) In the passive construction the verb agrees with the object in gender and number, as:—*उस ने पानी पिया*, 'He drank water'; *स्त्री ने अपना घर छोड़ा*, 'The woman left her house'; *योद्धा ने लड़ाई की*, 'The soldier fought a battle'; *बैरी ने पोथियाँ जलाई*, 'The enemy burned the books'; *अर्जुन ने बहुत बाण चलाये*, 'Arjun shot many arrows'.

(2) In the impersonal construction the object takes the ending *को* and the verb is always in the masculine singular, as:—*माता ने लड़के को पीटा*, 'The mother punished the boy'; *उन्होंने भीड़ को देखा*, 'They saw the crowd'; *लड़कियों ने बीमारों को खिलाया*, 'The

girls fed the sick'; उसने प्रवेश करने वालों को रोका, 'He stopped those who were entering'.

(c) If there are two objects in the passive construction, the verb generally agrees with the nearest one in gender and number, as:—उसने बड़ा पराक्रम और वीरता दिखाई, 'He showed great power and valour'; भूखों ने रोटी और आलू खाये, 'The hungry ones ate bread and potatoes'. Sometimes the first accusative may be with को and the other in the nominative form, as:—तुमने उसको डाकुओं की खोह बनाया है, 'You have made it a den of thieves'.

(d) If there are two or more objects in the impersonal construction the को is generally omitted from all but the last one, as:—उस ने अपने लड़कों, लड़कियों और स्त्री को त्याग दिया है, 'He has forsaken his sons, daughters and wife'.

(e) It is possible to gather up all the objects into an inclusive सब 'all', or some such word. It may then take either construction, as:—उस ने काम, क्रोध, मोह, लोभ, अहंकार सब को छोड़ दिया, 'He left all these—lust, wrath, infatuation, avarice and egotism'; उन्होंने ने दुःख और सुख दोनों भोग लिये हैं, 'They have suffered both pain and pleasure'.

(f) There are times when the Agentive sign ने may be omitted, especially if it is easily understood from the context or some word in the sen-

tence, as:—तब वह मन्दिर में जाकर बेचनेवालों को निकालने लगा और उन से कहा, 'Then entering the temple he began to drive out those who sold, and said to them . . .'. The pronoun वह 'he', which is the subject of the first part of the sentence with the Inceptive compound verb निकालने लगा, 'began to drive out', which never takes the agentive case, serves the purpose of the subject for कहा. The agentive case is, therefore, easily understood. The same is true with कुछ लोग in the following sentence:—कुछ लोग इकट्ठे हुए और विचार कर यह ठहराया कि . . ., 'Some people, gathered together, after consideration resolved that . . .'.

(g) If the second object is predicative of the first, the verb is governed by the first, whether in the passive or impersonal construction, as:—महाराजा ने देहली को हिन्द की राजधानी ठहराया, 'The king established Delhi as the capital of India'.

(b) A predicative adjective modifying an object in the Accusative को, usually takes the masculine singular regardless of the gender and number of the object, as:—मैंने उन बातों को अच्छा समझा, 'I regarded those things as good'; मैं तुम को भला मनुष्य जानता हूँ, 'I recognize you as a good man'. This rule holds for all tenses, with the following exceptions:

(1) Often the predicative takes the gender of the

object even though it be in the Accusative with को, as:—हम ने अपनी आवश्यकता को पूरी हुई जाना, 'We considered our needs satisfied'; प्रजा ने सीता को सच्ची मान लिया, 'The subjects considered Sita true'.

(2) When the object uses the nominative form of the accusative, the predicative adjective agrees with it, and if there are two or more objects, with the nearest one, as:—उसने कागज के घोड़े उनके सामने खड़े कर दिये, 'He placed paper horses before them'; विद्यार्थी ने अपनी शिक्षा अधूरी समझी, 'The student considered his education defective'.

§193. When two or more nouns are in the same case, the sign follows the last one, and the rest are kept in the oblique form or the nominative case, as follows:—वे अपने बालबच्चों और स्त्रियों को गाड़ियों में चढ़ाकर चले गये, 'They put their children and wives in the waggons and went away'; हाथी, घोड़े, पालकी, रथ, आदि की गिनती न थी, 'There was no reckoning the elephants, horses, palkies, chariots, etc.'

(a) Here again the nouns may be gathered up in some appropriate word, सब, दोनों, or तीनों, as the case may be, and the proper case ending applied, as:—बाप और बेटा दोनों चल दिये, 'Both father and son went away'; जितने लोग वहाँ थे सब ने देखा, 'All the people that were there saw it'.

(b) If the case endings are repeated after each noun, it is for emphasis and distributive force, as:—उस ने सीताहरण की और रावण से अपने युद्ध की कथा सुनाई, 'He told the story of Sita's abduction and his own fight with Rawan'.

§194. The order of words in sentences cannot be given with any degree of finality as emphasis, interrogation, exclamation or other considerations may change it, but the following general rules may be helpful.

(a) Ordinarily the subject, whether Nominative or Agentive, comes first, the object follows and the verb comes last:—वह काम करता है, 'He is doing work (He works)'; राममूर्ति बलवान है, 'Rammurti is strong'; दशरथ विज्ञान पढ़ता है, 'Dashrath is reading science'.

(b) An attributive adjective usually precedes a noun, and a predicative follows, as in:—बड़े लोग आदर पाते हैं, 'Great people receive honour'; दयालु मनुष्य आदरणीय हैं, 'Kind men are worthy of honour'. Other adjuncts to the subject and object take their place as near as possible to the word they modify.

(c) Adverbs follow the same general rule and are placed near the words they modify. Here again the place in the sentence depends largely on

its importance or emphasis, as:—वह कल आया, 'He came yesterday'; कल वह आया, or वह आया कल, 'Yesterday he came'. (The latter is more or less poetical.)

(d) The Dative generally comes between the subject and the object, as:—गुरु ने विद्यार्थी को पुस्तक दी, 'The teacher gave to the student a book'.

(e) The Instrumental immediately precedes the Accusative, as:—पिता ने छड़ी से अपने पुत्र को पीटा, 'The father punished his son with a cane'; किसानने गत वर्ष पक्की ईंट से घर बनाया, 'Last year the farmer built a house of baked bricks'.

(f) The Ablative occupies a position somewhere between the subject and the verb, depending on its importance in the sentence, as:—अप्रसन्न होकर वह वहाँ से हट गया, 'Being displeased he moved away from there'; वह बाज़ार से तरकारी लाया, 'He brought vegetables from the market'.

(g) The Locative in में often comes first in a sentence, and that in पर comes later, as:—उस में कुछ है, 'There is something in that'; साहिब मेज़ पर बैठे हैं, 'The sahib is sitting at the table'. This is only a tendency and cannot be taken as a rule, since much depends on the relation to other words in the sentence.

(h) A Vocative or an interjectional phrase usually comes first in a sentence, as:—हे ईश्वर, हमारी

सुन ! 'O God, hear us !' क्या ही धन्य है वह पुरुष जो दुष्टों की युक्ति पर नहीं चला !, 'How very blessed is the man who has not walked according to the contrivances of the wicked'.

§195. Compound sentences, with a few exceptions, present no difficulty to the student of English. They may be divided into co-ordinate and subordinate sentences.

§196. Co-ordinate compound sentences are classified as below:—

(a) Copulative sentences are those whose clauses, two or more, are independent and regarded as of equal importance. They are joined by और, as:—वह चला गया और यह आया, 'He went away and this (one) came'. और.....भी joins two independent clauses when the thought of the first passes over to any part of the other, as:—वह लौट आया और उस का मित्र भी चला आया, 'He returned and his friend also came along'. फिर 'again', may also join two independent clauses, as:—उस ने आराम किया फिर काम करने लगा, 'He rested and again began his work'. तिस पर भी 'nevertheless', joins independent clauses, as:—कंजूस के पास बहुत धन है तिसपर भी वह प्रसन्न नहीं है, 'A miser has much wealth, still he is not happy'.

(b) Disjunctive sentences are those where the

clauses are joined by वा, या, अथवा, किंवा, 'or'. When one of these is repeated or when two are used, the first may be translated, 'either', and the second 'or'. In negative sentences each section is introduced by न or नहीं and the conjunction is omitted, as:—क्या स्वर्ग की ओर से या मनुष्यों की ओर से था ? 'Was (it) from heaven or was it of men' ? तू न ठंडा है न गर्म, 'You are neither cold nor hot'. नहीं तो may also combine such clauses, as:—आज तुम छूट जाओगे, नहीं तो अवश्य फाँसी लगेगी, 'Today you will escape, or else you will surely be hanged'.

(c) Adversative sentences have their clauses joined by पर, परन्तु, किन्तु, लेकिन, मगर, बरन, बल्कि, 'but', 'indeed'. In such a compound sentence the second part may be the opposite of the first, it may restrict it or extend it, as:—बनानेवाला कोई नहीं, पर बिगाड़नेवाले बहुत हैं, 'There is no one to build up, but many to destroy'; पक्के खेत बहुत हैं, परन्तु मजदूर थोड़े हैं, 'There are many ripe fields, but the labourers are few'; क्रुद्ध होने से कोई लाभ नहीं होता है, किन्तु इस के विपरीत बड़ी हानि होती है, 'There is no profit in becoming angry, but on the contrary there is great loss'; उसने भगवान का दर्शन किया बरन वह दिन भर मंदिर में बैठा रहा, 'He had a sight of the Lord; indeed, he remained sitting in the temple all day'.

(d) Causal sentences are those whose clauses

are joined by कि, ताकि, कारण, जिससे, 'that', 'so that'. In this kind of a compound sentence the reason or cause is found in one part and the effect or consequence in the other, as:—वह इस लिए आया कि पापी लोग बच जाएँ, 'He came so that sinful people might be saved'; वह अवतार होके आया कि पापियों का नाश करे, 'He became incarnate in order to destroy sinners'.

§197. The second class of sentences are the Subordinates and may be arranged as follows:—

(a) The correlative Subordinates use the relative and correlative pronouns and यदि.....तो, यद्यपितथापि, चाहे.....चाहे, in some such way as:—यदि पानी बन्द हो, तो बड़ी भीड़ जमा होगी, 'If the rain stops a great crowd will gather'; यद्यपि उसने घोर तप किया तोभी उसका मन शान्त न था, 'Even though he practised severe penance his mind was not peaceful'; चाहे वह आवे चाहे न आवे हम अवश्य ही जाएँगे, 'Whether he comes or not, we will surely go'.

(b) Substantive clauses are those that take the place of nouns in a sentence, which therefore is a substantive subordinate sentence. These clauses may be subject or object and are usually treated as masculine singular nouns, as:—धर्म नीति की नींव है यह हमारा विश्वास है, 'Religion is the foundation of morality—this is our faith'; कहते हैं कि यह सच बात है, 'They

say that this is true'.

(c) There are numerous adjective clauses which make up the adjectival subordinates. A few are illustrated below:—जिस सेना का सरदार हनुमान था, वह सेना राम के साथ गई, 'The army whose leader was Hanuman, that army went with Ram'; जितने बूरी योद्धा के सामने आये उतने उसने हराये, 'The warrior defeated as many enemies as came before him'; जो तेरे योग्य था उसी पर आँख लगी, 'Thine eye fastened on him who was worthy of thee'.

(d) Adverbial subordinates have one or more adverbial clauses, as:—जब हमें सन्देश मिला तो गये, 'When we received the message, we went'.

(e) Conditional sentences in Hindi follow very closely the construction of English conditional sentences, as:—यदि मैं आऊँगा तो देखूँगा, 'If I come, I shall see'; यदि मैं आऊँ तो देखूँ, 'If I come I may see'; यदि मैं आता तो देखता, 'If I had come I should have seen'. (See also §115 and §120.)

§198. The question of Direct and Indirect quotation needs attention, especially the former. The connecting link is कि, and follows verbs expressing the idea of *saying, knowing, thinking*, etc.

(a) In Indirect quotation the कि takes the place of the English 'that', as:—उस ने कहा कि यह सच है,

‘He said that this is true’. In most cases where the Indirect is used the verb assumes the Contingent tenses, as:—उन्होंने उस से बिनती की कि वह उन के घर आवे, ‘They requested that he should come into their house’.

(b) Most quotations are recorded directly, and in these sentences कि takes the place of the English quotation marks (“ . . .”). However, some modern Hindi writers have begun to use quotation marks. The following simple illustrations must suffice:—मैं तुम से कहता हूँ कि किरिया कभी न खाना, ‘I say to you, “Never take an oath”’; उसने उत्तर दिया कि तुम को स्वर्ग के राज्य के भेदों की समझ दी गई, ‘He answered, “To you understanding of the secrets of the kingdom of heaven has been given”’; मैंने प्रतिज्ञा की कि मैं आऊँगा, ‘I promised, “I will come”’. The literal translation of this and the following sentence is an awkward rendering in English; मैंने कल अपने सेवक से उसे कहला भेजा कि तुम कल मेरे यहाँ आओ, ‘I sent my servant to him yesterday to say, “You come here tomorrow”’. This is idiomatic Hindi for ‘I sent my servant to him yesterday to tell him to come to my house today’.

§199. A very common and useful practice is to repeat words in Hindi. Reiteratives are mentioned

in §145, but these are different, as will be evident in the following illustrations:—

(a) They give *distributive* force, as:—प्रत्येक किसान के पास तीस तीस बीघे ज़मीन है, 'Each farmer has thirty *bighas* of land'; वह एक एक पुस्तक को दो दो बार पढ़ता है, 'He reads each book twice'; दाई ने घर घर जाकर एक एक को औषधि दी, 'The nurse went from house to house and gave each one medicine'.

(b) They give *intensive* force, as:—बड़ी बड़ी बातें, 'Very great things'; थोड़ा थोड़ा (or थोड़ा २) पानी पिऊँगा, 'I will drink just a little water'; बहुतरे छोटे छोटे बच्चे मैदान में खेल रहे थे, 'Very many tiny children were playing on the lawn'; बूढ़े लोग धीरे धीरे चलते हैं, 'Old people walk very slowly'.

§200. Participles are often used instead of a second or third principal verb:—

(a) Conjunctive participles are very common and very convenient, and are variously translated:—कक्षा में खड़े हो कर बोलने लगा, 'He stood up in the class and began to speak', or 'Having stood up in the class he began to speak'; वहाँ जाकर कथा सुनाकर भोजन खाकर लौट आया, 'He went there and told the story, had his meal and returned'. The *helping verb* 'having' may be used with one or two of these verbs, or the adverb 'after' or 'while' might be

used in one or two places, and a correct translation rendered.

(b) Imperfect participles may also be used in this way:—सोचते सोचते राजा उदास हुए, 'The king pondered and became sad'; चलते चलते लड़की बहुत थक गई, 'The girl kept on walking and became very tired'.

§201. Where there are two or more verbs in a sentence, one auxiliary often suffices, as:—घड़ी घड़ी वह घर जाता और बहुत उदास होता है, 'He goes hourly to the house and becomes very sad'.

§202. When नहीं is used है is often omitted:—मैंने यह नहीं कहा, 'I have not said this'; वह कुछ बोलता नहीं, 'He says nothing'. Some Hindi grammarians hold that नहीं is composed of न+है. For this reason नहीं है would be a duplication of है, though it is very often done.

§203. In addition to the reiteratives and repetition of verbs mentioned above, it is worth noting that the repetition of a verb may indicate the repetition of the act, or its continuation, or the gradualness of the action, or its intensification:—करते करते वह चतुर हो गया, 'Doing it again and again he became clever'; तीर चलाते चलाते तरकश खाली हो गया, 'As he continued

shooting arrows the quiver became empty'; होते होते पुल बन गया, 'Gradually the bridge was built', ('After many things had happened the bridge was completed'); अपने हाथों को बचा बचा कर उसने यह कठिन काम किया, 'Taking great care of his hands he did this difficult work'.

§204. In the repetition of a verb, as with other parts of speech, the form is sometimes slightly altered, as:—आप की देख रेख में लड़का उन्नति करेगा, 'Under your supervision the boy will progress'; नाव को खींच खांच कर पार पहुँचे, 'Dragging the boat they reached the other side'; ठीक ठाक है, '(It) is perfectly all right'.

§205. The secret of the correct use of the rules of the language lies in constant reading and speaking—especially the latter. Let no one hesitate for fear of making a mistake. Everyone takes many a tumble before he learns to walk. Remember the old but true saying that practice makes perfect.

XVIII. PROSODY

§206. Prose writing in Hindi is a recent development. Up to the beginning of the nineteenth century nearly all Hindi literature was written in verse (पद्य). The study of prosody, therefore, is of very great importance. Complete knowledge of the subject is well-nigh impossible, as it is so very extensive and withal quite complicated. It is, however, well to learn some of the basic principles that underlie Hindi prosody, as without it one would be unable to appreciate or even to read the simplest verse in Hindi.

§207. It must be noted first of all that there is no such thing as metre determined by accent, as in English. Hindi verse is regulated by the quantity of its syllables. They are either long or short. The unit of metrical quantity is called मात्रा, 'an instant'. This indicates the time occupied by expressing a short syllable or vowel. A long vowel or syllable is therefore counted as two *mātrās*. Whether a syllable is long (गुरु or दीर्घ), or short (लघु or ह्रस्व) depends on the long or short vowel that accompanies the consonant, or it may be the vowel itself. Certain rules determine the quantity of vowels.

Rule I. The short vowels are:—अ, इ, उ, and ऋ; the remaining vowels are long:—आ, ई, ऊ, ए, ऐ, ओ, औ. The vowels ए and ओ are sometimes short, as in जेहि and मोहि so commonly used in the *Ramayan* in the place of जिहि and मुहि respectively.

Rule II. When a short syllable is followed by a conjunct consonant, the short is reckoned long, as प in पण्डित, बु in बुद्धि. However, if the second letter of a conjunct is र or ह the preceding short vowel remains short, as in सप्रेम, जिन्ह, तुम्ह, मुनिन्ह.

Rule III. When a short syllable is followed by a visarg (:) or an anuswar (◌ं) it is counted as long, as:—अंतर, संग, लिंग, दुःख, अन्तःकरण. This does not apply to the anunasik (◌ं) or the anuswar which stands in the place of an anunasik (a simple nasalization). In the words खंभा, करकिंके and मुंह the vowels in question remain short.

In spite of rules, if a poet reads a long syllable short, it is short, or vice versa. Poetic licence is a convenience oft employed.

§208. DEFINITION OF TERMS

The word for poetry or verse is पद्य, and for prose is गद्य. शब्द means 'word', and also 'sound', and पद is a word with its case ending. मात्रा is an

‘instant’, and वर्ण is a ‘syllable’ (a letter or combination of letters pronounced with one vowel). A short syllable is said to be लघु or ह्रस्व. This is a मात्रा in time value. A long syllable is said to be गुरु or दीर्घ. This is two मात्रा in quantity. A ‘foot’ in poetry is गण. A ‘half line’ is a चरण. A ‘line’ is a दल or पंक्ति. A ‘verse’ or ‘stanza’ is either पद or पाद.

The unmarked pause at the end of a गण is called यति. The pause at the end of a चरण is a विश्राम, and is usually not marked. Couplets usually end with a विराम (i) after the first line, and a पूर्ण विराम (ii) after the second line—a half pause and full pause respectively.

§209. VERSE RHYTHM

Metre (छन्द or पिङ्गल) is a subject with almost innumerable rules and regulations. A few of the main principles must suffice here.

Metres have been divided into two main divisions called मात्रिक छन्द and वर्णिक छन्द. The word छन्द applies to both methods. The मात्रिक छन्द counts the number of मात्रा in a line, and the वर्णिक छन्द counts the number of वर्ण or syllables. Kellogg calls these वृत्त छन्द (Vritt Chhand) and जाति छन्द (Jati Chhand) respectively.

A वर्ण may be a single vowel, or a consonant with a vowel, or a number of consonants pronounced with one vowel. उ is a वर्ण, so are सु and स्तु and स्ल्लु; also ऊ, रू, and श्रू. The quantity depends on the long or short vowel.

The sign representing a long syllable is s and the short is l. Hence such a line as अस विचार मति धीर would be represented as, |||s|||l|. Two वर्ण are long and seven are short. Using the English notations these may be represented as 000—00 0—0. If the मात्रा's are counted they number eleven, whereas the वर्ण's are only nine in number.

§210. DOHA (दोहा)

The Doha (दोहा) is said to be one of the most popular forms of Hindi verse. The following verses will help to show the difference between वर्णिक छन्द and मात्रिक छन्द and will also show the scansion of a Doha.

माला फेरत युग गया, गया न मन का फेर।

कर का मनका छाड़ि के, मन का मनका फेर॥

- 1st. चरण ——— 1000010 — = 6 + 4 + 3 = 13
 2nd. चरण 0—0001—10 = 6 + 4 + 1 = 11
 3rd. चरण 00—001—10— = 6 + 4 + 3 = 13
 4th. चरण 00—001—10 = 6 + 4 + 1 = 11

Meaning of the above:—

Though for ages thou hast counted the beads,
Thy mind has not lost its wickedness.

Throw away, therefore, the beads from your hand,
And count the beads of your mind (heart).

चिंता ज्वाल सरीर वन दावा लागि लागि जाय ।

प्रगट धुवाँ नहिं देखिए उर अंतर धुधुवाय ॥

1st. चरण — — — 100 — 1000 = 6 + 4 + 3 = 13

2nd. चरण — — 00100 — 10 = 6 + 4 + 1 = 11

3rd. चरण 0000 — 100 — 10 — = 6 + 4 + 3 = 13

4th. चरण 00 — 00100 — 10 = 6 + 4 + 1 = 11

Meaning of the above:—

Worry like a flame starts a fire in the body
which is like a forest.

Though no smoke is seen yet it smoulders
within the breast.

The first of these verses has 17 syllables (वर्ण) in each line and the other has 17 in the first line and 19 in the second. However, dividing it into feet (गण) and half lines (चरण) we have 13 instants (मात्रा) in the 1st and 3rd चरण and 11 in the 2nd and 4th—24 in each line, and they are scanned as indicated below each couplet.

The Rhyme is always at the end of the 2nd and 4th चरण. The मात्रा may be arranged in any way the poet pleases, but in the 3rd foot (गण) of the 2nd and 4th half-lines (चरण) there is always one मात्रा, and in the 3rd गण of the 1st and 3rd चरण there are always three मात्रा's arranged either ००० or ०—; never —०.

It should also be noted that a slight pause (गति) at the end of a गण may occur within a word. This happens several times in the lines given above.

§211. SORATHA (सोरठा)

A Soratha is a Doha (दोहा) reversed. That is, instead of the 1st and 3rd चरण having 13 मात्रा's each, and the 2nd and 4th 11, the 1st and 3rd have 11 and the 2nd and 4th have 13. The rhyme comes in the middle of the line, at the end of the 13 *matra charans*, just as in the Doha, and not at the end of the line.

The following lines from *Ramayan* illustrate this type of poetry:—

• जेहि सुमिरत सिधि होइ, गननायक करि-बर-बदन ।
करउ अनुग्रह सोइ, बुद्धिरासि सुभ-गुन-सदन ॥

1st. चरण ००००००१००—१० = 6+4+1=11

2nd. चरण ००—००१००००१००० = 6+4+3=13

3rd. चरण ००००—१००—१० = 6+4+1=11

4th. चरण —०—०१००००१००० = 6+4+3=13

Meaning of the above:—

May Lord Ganesh, who has a head like the elephant, who is the store of all wisdom, and the abode of all virtues, whose name (memory) brings success to every undertaking, shower his blessing.

भरतु कमल कर जोरि, धीर-धूर-धर धीर धरि ।

वचनु अमिय जनु बोरि, देत उचित उत्तर सबहि ॥

1st. चरण ००००००१००—१० = 6+4+1=11

2nd. चरण —०—०१००—१००० = 6+4+3=13

3rd. चरण ००००००१००—१० = 6+4+1=11

4th. चरण —००००१—००१००० = 6+4+3=13

Meaning of the above:—

Folding the lotus-like palms of his hands, Bharat, the most patient of the patient, showing great patience (calmly) makes a fitting reply to all in sweet words, thereby plunging his audience in (a sea of) nectar.

§212. Chaupai (चौपाई), literally means *fourfooted*. This kind of couplet has four *charans* (चरण) of 16 *matras* (मात्रा) each. The 1st and 2nd rhyme,

and the 3rd and 4th. The last two मात्रा's must be either——or ००—; there can never be a long syllable preceding a short one in the last गण of any चरण. The other feet (गण) may be arranged in any way the poet may choose. Often there may be a series of two मात्रा's. Sometimes there may be two pairs of three मात्रा's and five of two each, or there may be four pairs of three each and two of two each. There must be 16 मात्रा's in each चरण.

The following verse from *Ramayan* and its scansion illustrates one type of common चौपाई:—

सवप्रकार भूपति बड़भागी । बादि बिषाद करिय तेहि लागी ॥
एहु सुनि समुझि सोचु परिहरहू । सिर धरि राजरजायसु करहू ॥

1st. चरण ०००—०१—००१००—१—
=6+4+4+2=16

2nd. चरण —००—१००००१००—१—
=6+4+4+2=16

3rd. चरण ००१००१०००१—०१००१००१—
=2+2+3+3+2+2=16

4th. चरण ००१००१—१००१—१००१००१—
=2+2+2+2+2+2+2+2=16

Meaning of the above:—

The king is very fortunate in all ways.
It is not good to be sorry for him.

Therefore understand these things well, give up sorrowing

And, bowing before the king's wishes (orders), carry them out.

This gives the student only the slightest introduction to the intricacies of Hindi verse. There are literally hundreds of possible combinations, which must be studied separately. They can form no part of a modest volume such as this.

§213. EMOTIONS AND STYLE

The two words भाव and रस express as nearly as possible what we mean by *emotion* and *style*. भाव is one of those words which has a wealth of meaning relating to the state of one's mind. विभाव seems to be the situation working up to an emotion (भाव), and अनुभाव is the expression of the emotion in experience.

There are two kinds of भाव—स्थायी and संचारी. The first is said to have eight subdivisions—desire, mirth, sorrow, heroism, anger, fear, aversion and astonishment. संचारी भाव is said to have 30 or more branches, such as lassitude, joy, doubt, malice, arrogance, confusion, laziness, displeasure and even death. These are called मन (mind) संचारी भाव. There are also eight तन (body)

संचारी भाव, such as crying, trembling, horripilation, perspiration, hindrance, hoarseness, filthiness, and unconsciousness.

Ras (रस) is juice or flavour. This, in poetry, refers to the style of writing. There are nine such styles: शृंगार *erotic style*, हास्य *comic*, करुण *pathetic*, वीर *heroic*, रौद्र *wrathful*, भयानक *terrifying*, बीभत्स *disgusting*, अद्भुत *producing wonder*, शान्त *quietistic* and वात्सल्य *full of tenderness*.

The reason for mentioning these here is that poets play, or work, with these emotions, and create poetry out of these moods and experiences. The mere suggestion of this must suffice here. For further study the student must look elsewhere.

§214. Another extensive study in Hindi prosody is the use of ornamentations called अलंकार. This refers to the literal and figurative use of words and expressions, which we should call metaphors and other figures of speech. These are so varied and numerous that it would be useless to begin to enumerate them in a book like this. Any student who wishes to pursue this study is advised to communicate with the Nagari Pracharini Sabha, Benares, or any other reputable publishers of Hindi literature.

